

TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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FIRTIE HALL.

H. Slouby





Edna May is a wonder. In spite of her social and artistic success in London and the general pride with which America has received her, stamped as she is with the seal of foreign approval, she is as unaffected and as modest and almost as shy as when she first made her little hit at the Casino in this same part.

What marvelous time works with stage careers! What possibilities lie in stage life to those who take it studiously and earnestly!

There is everything genuine about Edna May's triumph. It did not have its origin in princely suitors or milk baths or suicides or any other of the weird props that sometimes push a girl before the public eye.

While this little girl is credited with princely suitors in plenty and one in particular, they all followed her legitimate success. She won not only admiration, but something that wears better—respect. The attentions that were showered upon her were not of the stage-door order; they were as real tributes to her cleverness, her good breeding and her dainty charm as though she had been graduated from a convent school instead of a chorus.

Take warning, girls! You that are just beginning to touch up your hair with peroxide and accent your rouge under the mistaken impression that you must be "stagnant" because you are in a profession that is a school as fine, if you take it that way, as any in the lexicon.

I don't want to drop into that evening extra editorial style of preaching, as though I was stationed in an imaginary pulpit, preaching to a parietic congregation, for you know it all quite as well and, some of you, much better than the Matinee Girl.

But take all the sweet girls that are changing the stage into a sort of big garden by their earnest way of looking at their work and striving and studying all the time and keeping their heads properly compressed, and contrast their successes with the others that get side-tracked by too open bids for advertising, by careless work, by conceit that makes even their diamonds seem dead, and make a choice quick!

This isn't a heart to heart talk, you know. It's a spasm of common sense—one of the Matinee Girl's lucid intervals, when she feels that she must drop into this *Ladies' Home Journal* style for the good of her sex.

Nothing relating to Edna May's personality would escape the newspapers now. But it was only two years ago that the first rumor of her success—that is, the social favors that were offered her in London—came to New York in a round-about but highly sensational manner.

The "story" went to two of the big Park Row papers, but Edna May was not considered of sufficient importance then to make anything of it.

Since then the cables have worked valiantly between London and these very newspapers, relating the minutest details in regard to the actress. It was "news" then, but they didn't know, you know.

It was a different sort of newspaper man from those trance editors who visited a laboratory in Washington, where an inventor had a machine that registered earthquakes in different parts of the world the very moment of their happening.

The inventor showed his wonderful discovery with pride. Something began to click. He leaned over and looked at an indicator, upon which a needle was buzzing.

"A violent earthquake with volcanic eruptions has just taken place," he said, consulting a map on the wall; "at Chwangiang, in the northeastern section of Kansuh, China, in the Kilien Mountains. It is still in progress."

The newspaper man looked at the inventor and his machine with respect. "Well—by George!" he said, "that's what I'd call good fresh news!"

I want to tell you about a funny game I've learned. There is nothing like a new game, you know, if you get tired of playing with the folks next door and all your toys are broken and you feel mad at every one.

First, you must get about a dozen masques, the old-fashioned sort that the children have when they play ragamuffins. Get a ducky, a brownie, a clown, an Irishman, a Dutchman, a pierrot, an old man with whiskers, a monkey, and one of those horrible Japanese masques that make your hair stand on end to simply look at them. These last are horribly expensive, but don't you care!

Now, take pillows or cushions and fasten the masque to the top corner, simulating a head. Get coats and cloaks and all sorts of things that you can find and dress them up. Put gloves and shoes where the hands and feet should be, and sit them around carelessly on chairs and on the floor and every place you can think of.

If, like the Matinee Girl, you haven't any trousers in the house, you must borrow some, for to dress them all in skirts makes it too much of a hen party. Then the masques with whiskers don't look funny with skirts; they look simply silly.

When you have 'em all arranged in different kinds of attitudes, turn the lamps low, invite your friends in and have a good stiff punch ready. Then turn them loose and let them get acquainted with the other guests. Talk of vegetable parties! They are not in it with this new game. Try it once and you will use no other!

There may have been other places on earth besides New Haven last Monday night, but you wouldn't have thought so if you had been at the Hyperion Theatre at the concert to open the Junior "prom" at Yale.

No theatre ever witnessed such a scene. This time the audience was the whole show. It is true that upon the stage the Glee Club, an aggregation of well-meaning and well-behaved young men, played banjos, mandolins and guitars, while a number of their companions sang excellently.

But that was only an incident. The real performance took place in the body of the house. The parquet and the boxes were filled with the usual aggregation of wonderfully

pretty girls that Yale's gala occasions always call out.

They wore beautiful evening frocks with trees of violets at their waists, presented by the good-looking college "men," who were their happy escorts. There's nothing on earth quite as happy as a Yale student in his first silk hat with his first low-necked girl.

It seemed quite odd to see so many natural blondes all at once. New York gets one unaccustomed to natural blondes, for no matter how pretty a blond girl's hair may be, she seems to get an insane notion that five dollars' worth of glint is going to improve it.

But these girls were the real thing, and they had magnificent dispositions. For, in the gallery of the Hyperion was congregated the flower of Yale's freshman population. And they didn't do a thing!

They only emptied bags of sawdust and bushels of paper slips and dolls and flowers and all sorts of queer things tied to strings over the heads of the girls—and over the necks of the girls. Showers of bird-shot came wafting down occasionally, and a pillow of feathers was cut open and its contents allowed to sift downward like snow.

But everything went, it seemed. Nothing disturbed the entire harmony of the evening, and the applause that was accorded to the Glee Club members was so hearty and enthusiastic that the house fairly rocked.

If ever I am guilty of writing a play or an opera I shall have a Yale "prom" week in it. What a dandy chance it would be to bring in lots of pretty girls and college boys and lively songs and choruses!

The rumor that Weber and Fields had secured Emily Hoffman to do her society "Spanish dance" created some comment last week, and there was a great deal of a furor among the Matinee Boys.

The fact is that Miss Hoffman's dance is ever so much prettier and more seductive than either Carmenita's or Otero's. There was too much of a pronounced effort to be naughty about the work of both these ladies, and while they had their following it would have gone over quickly to a rival like Miss Hoffman.

She not only has skill and grace and *coeur* and youth, but there is a refined devilishness in her manner which makes her performance well worth seeing.

There are any number of the society girls in New York who have taken up this dancing fad, skirt dancing being the favorite, and they are charmingly expert and graceful.

Mrs. Oliver Harriman, Jr., who can play the banjo, sing coon songs and cake-walk, can also dance beautifully in what the dancing professors call "soles."

If some enterprising manager were to corral a lot of these girls and put them on in a Broadway theatre for some charity occasion, some of the actors and actresses would get lots of points on dramatic stunts.

Our stage dancing has been getting rather queer of late. The hideous French quadrille and the "split" dancers and the muscle dancers are little more than contortionists.

Letty Lind and Amelia Glover were two girls that knew how to dance. Letty Lind was a poem in her wonderful skirts and the exquisite grace of her movements.

The skirt dance is the very prettiest of them all. The Spanish dance comes next. But after all it is the certain quality or charm that a dancer puts into her performance that is the secret, and it is something not taught or acquired.

It's a mysterious, elusive something that makes the moments she is on the stage delightful ones to the auditor. Little Clara Palmer, who is at the Fifth Avenue Theatre in Three Little Lambs, has this charm or witchery or chic or whatever it may be in marked degree.

Her dance is a very simple one—technically. She does it without a bit of a flourish, but she's in the picture all the time and there is not a moment while she is floating about that she seems conscious or ungraceful.

She makes no eyes, and there is a certain ingenueness, an evident wish to please the audience, that has its effect in bringing out some very enthusiastic encores.

If David Belasco really builds that model theatre in Broadway, I want to put in a word for the Matinee Girls that have to wear hats to the play.

Please, Mr. Manager, do make some provision for us regarding the putting away and safekeeping of our hats. Every woman that takes off her hat at the play nowadays, and there are few who do not, suffers all sorts of annoyance from her act of consideration for others.

First, she must hold it on her knees. This with programme, opera glass or lorgnette, candies maybe, muff and wraps makes a visit to the play a time of comparative torture.

Then, how our hats are crushed by the people that climb over us! Often they are carried along in the wake of some fat man and trodden under foot before they get back to us, battered looking wrecks which we must thank the man who has stepped on them for picking up and returning.

Oh, it is pitiful! And when the play is done how nice it is to throw a hat on any old way and skewer it to your head without a looking-glass. And you pin on a veil with gloves on, so that you go out looking like one of Annie Yeamans' old Harrigan parts!

Please, oh, please, Mr. Belasco, be good and give us some first-class checking system to abolish this hat evil. It took us a long time to get us to take them off! But finally we did! That was one of the womanly sacrifices we are always making for you.

The manager that makes women comfortable while they are at the theatre is unconsciously acquiring a large staff of unsalaried press agents and advertisers that are all good talkers and who are grateful to the point of insanity for small favors.

Trample on us, oh, man that goes out between the acts! Step on our boots and tear our spangled gowns, breathe on us, elbow us, push us in seventeen different directions, but spare, oh, spare our hats!

#### THE MATINEE GIRL.

#### A STUDENT'S MATINEE.

The next matinee performance by the students of the American Academy of the Dramatic Arts will occur at the Empire Theatre on the afternoon of Feb. 1. The *Sumersault*, a new farce in three acts, by Frank C. Drake and Anna Leach, will be presented; and Lord Tenyson's *The Falcon*, which was played in London in 1879 by Mr. and Mrs. Kendal, will be acted for the first time in America.

Wanted, good repertoire, or one nighters, weeks Feb. 12 and 13. Grand Opera House, Fort Jervis, N. Y. \* \* \*

#### ARTIE HALL.

The first page picture this week is of Artie Hall, who is known as the "Georgia Coon Shouter." Miss Hall has sprung into prominence recently as a ravishing star of the first magnitude. The position she holds is unique, and her work teems with originality. Her specialty consists of an artistic and true-to-nature portrayal of the idiosyncrasies of the exuberant young negro woman of the South. Every detail, from the facial make-up to the kinky coiffure and the attempt at style in dress, is accurately reproduced; and the quaint and amusing mannerisms and dialect are marvelously correct.

To cap all this Miss Hall has a jolly, off-hand way of singing her songs which puts her on good terms with an audience from the first. Her personality is magnetic and she possesses that charm which distinguishes the true artist. Her work has called forth enthusiastic praise from the leading critics of the United States, one of whom declared that she looks as though she might have come from "the quarters" direct to the footlights. Her popularity is another proof of the fact that originality in stage work is the surest road to quick success.

Miss Hall was born in Atlanta, Ga., nineteen years ago, and her professional career dates back four years. Her prospects seem to be very bright, as she is deluged with offers of engagements, both here and abroad. Miss Hall leaves all her business in the hands of her manager, Joseph F. Vion. She absolutely refuses to worry her youthful brain about anything but her art. Miss Hall is playing her second return engagement at Tony Pastor's this week.

#### GILLETTE PLAYS FOR PLAYERS.

William Gillette gave a professional matinee of Sherlock Holmes at the Garrick last Tuesday and the little theatre held nearly every player that happened to be in town or vicinity. Mr. Gillette and the management had determined to make it a real professional matinee, and as a consequence no seats were on sale. That kept out the curious host that always yearns to take in such affairs, not so much for the play's sake as to see what the actors and actresses in the audience look like "off." As a consequence a great big family party of players were brought together.

To say that they had a good time is to put it too mildly. They simply reveled in the thrills and hairbreadth escapes and wild excitements of the melodrama; they welcomed heartily each member of the cast, and they applauded rapturously the fine acting and the superb stage management. No one of Mr. Gillette's many characteristic touches of realism, his cleverly handled pauses, his ingenious situations was missed, and the author-actor probably never played to an audience so responsive or appreciative.

The players all were in fine fettle, evidently realizing fully what sort of folk were out in front, and none of them has ever done better work. Mr. Gillette, of course, came in for the lion's share of the felicitations, but it would be impossible to tell which of his associates was the most popular, for each might well have been a star, so enthusiastic was the demonstration at every point.

#### CANTON AND MANILA.

Max Berol, manager of Konorah, sends the following letter from Manila, P. I.:

The Konorah company arrived at Manila, Dec. 18. We had read all we could find on the subject of Manila theatrical matters, but as most of the reports came from soldiers, who had only been connected with theatrical affairs in a more or less indirect way, we find on arrival that matters are totally different from what we anticipated. We have not been here long enough for me to give you a faithful report of theatrical conditions and prospects here, but by next mail I promise you an exhaustive account.

Konorah will open at the Teatro Filipino on Dec. 27, for an indefinite season. She played Dec. 12 and 13 at Canton, China, at the Club Theatre, which has a capacity of 300, or 100 more than the entire white population of Canton, including missionaries. We played each night to more than 70 per cent. of the total number of Europeans in the town. The stage dimensions of the Club Theatre are: Depth, 28 feet; width, 34 feet; proscenium opening, 20 feet; height to grooves, 13 feet. The scenery consists of two interior sets and two exterior drops. The illumination is by oil. The hall has a piano. No natives are admitted. The rent is \$25, Mexican, a night.

Hubbard Smith, the composer of "Listen to My Tale of Woe" and other songs, is now the American consul at Canton.

#### BOOKS REVIEWED.

"MYTHOLOGY FOR MODERNS," by James S. Metcalfe. The Life Publishing Company, New York.

Using one of the oldest and most dependable plans for provoking mirth—the bringing together of mythological characters and characters of the day—James S. Metcalfe has produced an amusingly whimsical little book, entitled "Mythology for Moderns." The gods and goddesses of Olympus are made to discuss matters of the day, and the result, if not instructive, is certainly humorous. The book contains many clever illustrations by Charles Dana Gibson, Oliver Herford, Charles Howard Johnson, "Chip," and F. G. Atwood.

"COUNTDOWN'S 400," by E. M. Kemble. The Life Publishing Company, New York.

Thirty of E. M. Kemble's drawings, illustrating the social side of the up to date negro life, are contained in a newly issued book bearing the above title. As every one knows, Mr. Kemble is a master craftsman in limning the ducky "swell" humorously, and the book contains some of the best of that work he has done. "Countdown 400" is dedicated to three representative clubs of New York, San Francisco and London—the Lamb, the Bohemian, and the Savage.

#### ONE NIGHT STAND WONDERS.

Harry Sweetman, business-manager with Morrison's Faust, writes: "I inquired of the manager of the Opera House at Kentville, N. S., if the electric connection on the stage used alternating or direct current, and he replied that it must be alternating, as it was altered the week before. I told the advertising agent at Utica, N. Y., to place our one-sheet, reading 'The Devil is Coming,' on one-sheet boards, and to scatter them about the city. He said it could not be done, 'as there was a city audience against it.' I told him that is just what I wanted against it.

The Salvation Army at Berlin, Ont., made a banner of two of our one-sheets, reading 'The Devil is Coming,' but killed the effect by adding: 'He is in Berlin now and always has been.'

The manager at Truro, N. S., asked me what I meant by advertising 'The Broken Scene.' He said that, if the scenery was broken, or in bad condition, there was no need to advertise the fact."

#### WAR TIME TOURING IN SOUTH AFRICA.

E. W. Thomas, with Charles Arnold's company in South Africa, writes that, after an extraordinary run of eleven weeks in Johannesburg, in spite of the exodus of the English speaking population, the company proceeded to Pretoria, where they played but eight nights, when officials warned them that it were well to go on. They left by the last passenger train out of the Boer capital, and have visited Port Elizabeth, East London, and Durban, the uncertainties of war rendering travel difficult and constant changes of route necessary. The South African tour will close at Cape Town and the company will sail thence for Sydney about March 8, expecting to play in Australia nearly a year. After their Australian tour, Mr. and Mrs. Thomas (Agnes Knights) look forward to a return to these United States.

#### GOSSIP.

The Countess Chiffon will be played for several performances out of town before opening at the Fifth Avenue Theatre next week.

Tom T. Shea rejoined Gus Sun's Minstrels on Jan. 23.

Mrs. Sadie C. Humphreys secured a divorce from her husband, George L. Humphreys, in this city on Jan. 22.

Katherine May Cargill (Yvette Violette) and Frederick Sherman Hook were married on Jan. 20 at Bayport, N. Y.

Sarah Truax has added Much Ado About Nothing to her repertoire.

Anna Held's chorus in Papa's Wife at the Manhattan came out in new and stunning Russian uniforms last week.

Lillian and Anna Doherty opened with Haynes and Lytton's A Wise Guy in Boston, Jan. 22.

Gertrude Dion Magill, who made a success in the lead, Georgetown, Queen of the Ring, with the King of the Optum Ring, has been obliged to cancel her engagement and is now in the city, recovering from a severe attack of laryngitis.

Nettie Black is ill with blood-poisoning at her home in this city, and has had to undergo a surgical operation. Her illness compelled Miss Black's retirement from the cast of Hello, Bill! in which she had been engaged for the lead.

Alfred Fisher is in charge of the season's entertainments at Sailors' Snug Harbor, Staten Island, N. Y., which performances he has directed with pronounced success in years before. Last Thursday he delighted the old tars by offering the Stevens Institute Glee, Banjo and Mandolin Clubs.

Mr. and Mrs. Harry Scarborough sailed last week for London. Several members of the Ben Hur and Three Little Lambs companies took luncheon with the departing ones on board ship and bade them goodspeed. Mrs. Scarborough is the daughter of Mrs. Scott Paine.

Hazel Barrett hereafter will be known professionally as Hazel R. Dow.

Tommy Shearer is enjoying the most successful season he has ever experienced, booking return dates in nearly all towns. Mr. Shearer has arranged for the following plays for next season: The Parisian Princess, Dangers of a Great City, The Victorian Cross, A Wasted Life, and is negotiating for others.

A benefit for Edward E. Rice is announced to occur at the Metropolitan Opera House.

A woman in the audience at the Garrick Theatre last Wednesday fainted when William Gillette as Sherlock Holmes pretended to give himself a hypodermic injection of morphine.

Little Mabel Tallaferra has duplicated her New York and London successes in Children of the Ghetto during the present tour.

A matinee benefit for the Sacred Heart Orphan Asylum will be given on Feb. 8 at the Fifth Avenue Theatre.

Dorothy Morton, during a performance of A Greek Slave at the Quebec Academy of Music on Jan. 23, rebuked a box party that had made audible comments upon her work.

Harry Hamill, because of illness, will close on Feb. 3 as heavy man with A. Q. Scammon's The American Girl.

Charles E. White, late business-manager for McFadden's Row of Flats, and O. J. Krause, manager for Pawnee Bill's Wild West, will put on the road next season a sensational Western drama, The King of the Cattle King, by Major Gordon W. Little. The production will employ fifty people, and Indians, cowboys and Mexicans will be introduced.

Henry Pemberton and Fred A. Morgan, of How Hopper was Sidetracked, joined the Elks at Nelsonville, O., on Jan. 20.

Middletown and Moore's My Aunt from Vermont will open on March 3.

Ernest Shipman, manager of the Lyceum company (Canadian), who has been in the city arranging for next season's productions, has returned to Canada.

John H. Havlin, of Cincinnati, and E. D. Stair, of Detroit, now control the booking of about twenty popular price theatres. They will shortly open permanent offices in New York. The circuit extends from Toronto to St. Louis.

Neison Lingard has reorganized the Hewes The White Yogi company on the lines of the former Herrmann's Transatlantic Vaudeville, and among others has engaged Oda, the aerial artist, La Petite Flora, Bart Harley, the Seamans, and Richard Showell. Fred Burke, formerly in the circus field, will act as treasurer of the organization, while Oliver C. Patten will go in advance. After a short tour of the New England States the company will go South to Florida and thence to Havana, Cuba, where it will play an extended engagement.

An arrangement was made last Friday by which Wallace Munro assumes, with Frank E. Baker, the management of George W. Monroe in the new comedy, Mrs. O'Shaughnessy, for the rest of the season. Wallace Munro and Percy Sage secured last week all of the original scenery, costumes and effects of The Prisoner of Zenda for their revival of that successful drama next Autumn.

P. C. Foy, who had arranged for a special engagement in Philadelphia this week, was compelled to cancel his engagement, as he was offered the leading comedy part in Have You Seen Smith, an engagement which Mr. Foy secured solely through his advertisement in THE MIRROR.

#### ENGAGEMENTS.

Eugene Ormonde, George Clarke, White Whitteley, Wilfred Clarke, Charles Harbury, DeWitt C. Jennings, Foster Lardner, George Warnock, N. S. Lewis, John Taylor, R. Fulton Russell, R. S. Pigott, Tom Hadaway, Clement Hopkins, Mabel Roebuck, Louise Draper, Margaret Owen, Marion Stuart, Virginia Navarro, and Catherine Veiser, with Ada Rehan.

Eleanor Moretti, with Mrs. Langtry.

M. R. Williams, in advance of the Elroy Stock Company (A).

Donald Robertson, for the Carnegie Lyceum modern play productions, as leading man.

Purcell and Maynard, the Goulds, and Leta Vance, for A Royal Reception.

Randolph Murray, for The Great Northwest.

S. S. Partello, for Side Tracked.

Mr. and Mrs. Billy Howard, for Uncle Josh Sprucey.

Annie Inman, with Porter J. White.

Anna Alit Kearney and Helen Ridgeway, for A Royal Box.

Richard Ober, with Olga Nethersole.

Blanche Aldrich, for The Real Widow Brown.

Bert Gagnon and Winnie Powell, for His Better Half.

Eric Pollock, for McCarthy's Mishaps.

Kathryn Swan, Ardelie Sisters, Grace Warren, and Herbert Hancock, for Humpty Dumpty.

Kate Bruce, for The Girl from Chill.

Walter Stanhope, Will White, and Alfred Rowland, for The City of New York.

Edwin F. Clark, for A Milk White Flag.

Dollie Davenport, Mrs. C. T. Del Vecchio, and Olive Grandison, for Too Much Money.

Edith Talbot and Veva Conway, for Me and Jack.

Camilla Crume, for Kidnapped in New York.



The Jeffries-Sherlock fight pictures drew good business at the Beacon, and "Black Patrol" and "Black Patrol" played to good houses at the Times 11-20 and were apparently pleasing their audiences.

McCarthy's *Melancholy* was the offering at the Beacon.

F. R. CALVERT



## TO CORRESPONDENTS.

Monday, Feb. 12, Lincoln Day, being a holiday in New York State, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date Feb. 17. Correspondents therefore are requested to forward the letters that ordinarily would reach this office on Thursday and Friday, Feb. 8 and 9, at least twenty-four hours earlier than usual.

## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): Alfred A. Farland, banjoist, played small house Jan. 17. A Hot Old Time drew an immense audience 19, which showed applause upon the entire cast. The Prodigal Father failed to entertain a small house 22. Primrose and Dockstader's Minstrels 24. A Runaway Girl 5. The Evil Eye 7. Stuart Robinson 9. Jack and the Beanstalk 10. AU-TOURNEAU (Ben S. Thibault, manager): Robson Theatre co. had good business 15-20, presenting The Fatal Check. Cast: Adrift, Camille, The Inventor, East Lynne, and Davey Crockett. Mahara's Minstrels gave a creditable performance to a top-heavy house 23. A Day from Jekyllville 25. Scott's Minstrels 2. A. Murray's Comedians 5. LYCEUM (H. K. White, manager): Ida Benney, elocutionist, entertained a large gathering 16. Alexander Black presented his picture play, Miss Jolly, to crowded house 23. SEALS HALL (Claude Seals, manager): Louis Spencer, Daniel, reader and interpreter; light business; audience pleased.

**MONTGOMERY.**—McDONALD'S THEATRE (G. F. McDonald, manager): Comedians in Little Miss Thompson, A Soldier's Sweetheart, Raggle Dazle, Down in Egypt, The Steam Laundry, Ten Nights in a Barroom, Cinderella, and About Town to large audiences Jan. 15-20. Scott's Minstrels 2. A. Murray's Comedians 5. MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A good co. presented The White Slave to fair business 16. Jeffries-Sharkey pictures to small audience 19. Primrose and Dockstader's Minstrels 23. A Runaway Girl 25.

**MOBILE.**—THEATRE (J. Tannebaum, manager): The White Slave Jan. 15; capable co.; large house. Jeffries-Sharkey pictures 20; good business. Primrose and Dockstader's Minstrels 22. Joshua Simpkins 24. A Runaway Girl 25. 27.

**SELMA.**—ACADEMY OF MUSIC (Rees and Long, managers): Herald Square Opera co. failed to appear on account of missing railroad connections. Mahara Brothers' Minstrels 27.

## ARIZONA.

**PHOENIX.**—DORRIS THEATRE (R. M. Dorris, manager): Uncle Josh Spruceby Jan. 17, to good business. Black Cross 27. The Christian 29. A Hot Old Time 31. Finigan's Ball 6.

## ARKANSAS.

**LITTLE ROCK.**—CAPITOL THEATRE (R. S. Hamilton, manager): Jack and the Beanstalk Jan. 15. Walsh-Melbourne MacDonnell 16-17 in Cleopatra, and La Toaca. Harry Corson Clarke in What Happened to Jones 19; large house; performance good. Scott's Minstrels 20; good business; performance poor. A. Green-Eyed Monster 24. Jolly Old Chums 26. Zaza 27. A Green-Eyed Monster 29. The Three Musketeers 31.

**NEWPORT.**—OPERA HOUSE (J. E. Doherty, manager): Louise Brechany Concert co. Jan. 11; good performance and house. Scott's Minstrels 24. Jolly Old Chums 26. ITEM: At the performance of Millard's Minstrels Manager Doherty was presented with a diamond ring by his friends.

**HOT SPRINGS.**—OPERA HOUSE (Brigham and Head, managers): Jack and the Beanstalk Jan. 15; What Happened to Jones 18; good house. Scott's Minstrels to S. R. O.; 19; audience pleased. Faust 22. A Colonial Girl 23. Zaza 26. A Green-Eyed Monster 27.

**FORT SMITH.**—TILLES THEATRE (George Tilles, manager): Hans Hanson Jan. 15; good performance; large house. Harry Corson Clarke in What Happened to Jones 20; large and pleased audience. Zaza 26.

**JONESBORO.**—MALONE THEATRE (Wm. T. Malone, manager): A Jay from Jekyllville Jan. 13; S. R. O.; performance fair. Ex-Gov. Taylor (lecture) 15. Other People's Money 23. Scott's Minstrels 25.

**HELENA.**—GRAND OPERA HOUSE (Newman and Ehrman, managers): Brown's in Town Jan. 20; fair and pleased audience. The Great North-west 23. Under the Dome 31. Labadie's Faust 29.

**FRESCOTT.**—GREENSON OPERA HOUSE (W. S. Wolfe, manager): Labadie's Faust Jan. 20; performance good. Barlow Brothers' Minstrels 4.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Gottlieb, Marx and Co., managers): The Christian drew immense house Jan. 15, 16; receipts, \$2,450; every one delighted. Emma Nevada 23. 24. DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. presented The Red, White and Blue 14-20. It proved a good drawing card. Landers Stevens did clever work. Maloney's Wedding 21-27. ITEM: Professor Nurrie's dog and pony show have leased the Exposition Building in this city and will do their training here during the winter months. The farewell reception tendered Putnam Griswold 18 was a grand success. Mr. Griswold will leave for London shortly.

**LOS ANGELES.**—THEATRE (H. C. Wright, manager): The Spider and the Fly drew well Jan. 18-21; excellent performance. A Hot Old Time 22-24. The Christian 25-27. Leas, hypnotists, 29. MO-ROOD'S HURRANK THEATRE (Olivier Morosco, manager): Grand's Opera co. opened a four week's engagement 14 in Wanz, drawing deservedly large houses. The Mikado and Said Pasha 21-27.

**FRESNO.**—BAXTON OPERA HOUSE (R. G. Baxton, manager): The Christian Jan. 17 in H. Trovatore. The Gondoliers Jan. 12, 13; business fair. Emma Nevada to an appreciative audience 15; receipts \$1,350. The Christian 20. A Hot Old Time 22. Elfrid Stock co. 23-5.

**WAKERSFIELD.**—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Mr. Plaster of Paris Jan. 13; poor performance; full house. Duncan Clark's Minstrels 18; poor performance; small audience.

**SANTA ANA.**—GRAND OPERA HOUSE (William McCulloch, manager): Lecture by Howard Malcolm Tucker Jan. 19. The Spider and the Fly 22. A Hot Old Time 26.

**POMONA.**—ARMORY OPERA HOUSE (N. C. Pedley, manager): The Spider and the Fly to fair sized audience Jan. 17.

**SAN JOSE.**—VICTORY THEATRE (C. F. Hall, manager): The Christian Jan. 17; good co.; large audience. Emma Nevada 26; good co. and business.

**SAN BERNARDINO.**—OPERA HOUSE (Martha Kiplinger, manager): The Spider and the Fly Jan. 15; good house; fair performance.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Mr. Plaster of Paris Jan. 8; fair house; audience pleased.

## COLORADO.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): His Better Half Jan. 19. Remember the Maine 26. Faust 3. Sewing the Wind 12. ITEM: Remember the Maine Jan. 9. Murray and Mack 15, and The Queen of the Desert 18, all canceled.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (S. N. Nye, manager): A large and brilliant audience greeted Scotch Jan. 17 in H. Trovatore. Black Patti's Troubadours 22; large house; co. well received.

**CRIPPLE CREEK.**—GRAND OPERA HOUSE (D. R. McArthur, manager): Black Patti's Troubadours to crowded house Jan. 21. Who is Who 4. Walsh-McDonnell co. 11, 12. Sewing the Wind 15.

**GREENEY.**—OPERA HOUSE (W. A. Heaton, manager): Scotch Concert co. 16; large business; receipts \$489. Fred Emerson Brooks 25. Otis Skinner 2.

**GURAY.**—WRIGHT'S OPERA HOUSE (David Frazee, manager): His Better Half Jan. 18; good business. McCarthy's Mishaps 24. Gilhooley's Reception 26.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): A Trip to Chinatown Jan. 16; large

and pleased audience. Scotch Concert co. 19; good business; patrons delighted.

**ASPEN.**—WHEELER OPERA HOUSE (Billy Van, manager): Remember the Maine Jan. 20.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): Why Smith Left Home to fair business Jan. 19, 20. The farce, one of the most laughable seen here this season, was in excellent hands and scored an emphatic hit. Annie Trannans was greeted with hearty applause every time she appeared. Maxie Arbuckle, Brandon Douglas, and in fact every member of the co., deserve mention. Children of the Ghetto 23-24 was enjoyed by audiences that made up in enthusiasm what they lacked in numbers. It is an unusually interesting play, beautifully acted and intelligently and sympathetically acted. The dramatic motive is hardly strong enough to make a powerful play, but Mr. Zangwill has used it to the best possible advantage. The dialogue is good, characterization is excellent, and the atmosphere refreshing. All the roles were skillfully handled. Wilton Lackaye adding to his reputation by his masterly performance of Robert Schreiner. Robert Edger, Morrison, and William Morris won instant favor. Annie Russell 26. The Girl from Maxim's (return) 27. The Dairy Farm 30, 31. The Royal Box 1. Sousa's Band 5. James K. Hackett 6. Symphony Concert 8. Sarah Cowell 10. The Rounders 12. Mrs. Leroy Carter 15-17. NEW GRAND OPERA HOUSE (J. B. Bunnell, manager): W. H. Van Buren, assistant manager; Bentz-Santley co. 15-20 delighted large audiences. J. J. Edwards, Robert Edger, Morrison, and Helio Hill, which had its initial performance 22-24. While mistaken identity is the theme it is shown in a new dress and upon it hinge many novel and funny situations. The co. includes George Ober, Frederic L. Power, John Hyams, Louise Rogers, Ada Deane, and Madeline Lack. The specialties by John Hyams are pleasing and reflect great credit upon the talented comedian. Helio Hill, a little careful prancing Helio Hill should be one of the successes of the season. A Man of Mystery 25-27. Ullie Akersstrom 29, 30. Strawn's U. T. C. 1, 2, 3. All the Comforts of Home 5-7. Across the Pacific 15-17. ITEM: Press Hildridge, Jr., and Archie Van Buren, in son of Manager Van Buren, are being congratulated upon the success of their musical burlesque which they wrote and staged for the H. H. S., at Music Hall recently. Ada Bernard, of the Hill, received quite here a marvellously carved glove box from her brother, who is stationed at Manila.

**HARTFORD.**—PARSONS THEATRE (H. C. Parsons, manager): A good sized audience enjoyed Why Smith Left Home Jan. 18. Robert R. Mantell was seen to advantage in The Dairy Farm 19, 20. An admirable co. was in support, and large audiences gave sincere and frequent applause. The Children of the Ghetto 22 attracted a large audience, who followed the acting and the singing and dancing after lines of the play. The co. was superb. The Dairy Farm was well patronized 23. The play increases in interest to the final climax. A large audience greeted A Man of Mystery 25, 26. Strawn's U. T. C. 29, 30. 27. Helio Hill, the Governor. The Royal Box 30. Field's Minstrels 31. HARTFORD OPERA HOUSE (Jeannine and Graves, managers): Vanity Fair 15-21 included the Rio Brothers, Harris and Fields, and the Williams. All of whom received much applause; good patronage. Shannon of the Sixth 29-31 was strongly melo-dramatic, well acted and fully staged. Large audience. ITEM: The Governor's Guard, a local organization, are holding a carnival 22-27 that has affected the theatre attendance.

**BRIDGEPORT.**—PARK CITY THEATRE (G. B. Bunnell, manager): Walter L. Rowland, manager; Why Smith Left Home Jan. 17. Artson proved one of the season's most satisfying attractions 18. A Hot Old Time 19-20. Good business, and was well cast. Annie Russell 22. Ullie Akersstrom 23. The Girl from Maxim's 26. The Dairy Farm 29. Ullie Akersstrom 31. James O'Neill 1. The Royal Box 3. Rogers Brothers 3. The Scrover (local) 8. SMITH'S THEATRE (Edward C. Smith, manager): George W. Monroe in Mrs. B. O'Shaughnessy 15-20 was clever, but his supporting co. was not. Morrison's Faust to immense house 22-24. Shannon of the Sixth 25-27. Elroy Stock co. 29-3.

**NEW BRITAIN.**—RUSWYN LYCEUM (Gilbert and Lynch, managers): Uncle Josh Spruceby Jan. 19 to good receipts; attraction below standard playing this theatre. Frankie Carpenter co. opened for a week 23 to good business. Children of the Ghetto 25. Ticket 210. Muz's Landing. The Ranch King. The Strange Adventures of Miss Brown, and The Great Brooklyn Handicap. The Royal Box 29. Way Down South 31. Helio Hill, the Governor. The Royal Box 30. Field's Minstrels 31. HARTFORD OPERA HOUSE (Jeannine and Graves, managers): Vanity Fair 15-21 included the Rio Brothers, Harris and Fields, and the Williams. All of whom received much applause; good patronage. Shannon of the Sixth 29-31 was strongly melo-dramatic, well acted and fully staged. Large audience. ITEM: The Governor's Guard, a local organization, are holding a carnival 22-27 that has affected the theatre attendance.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, manager): Uncle Josh Spruceby Jan. 20; S. R. O. Diamond Brothers' Minstrels 21; packed house. The Comforts of Home 7. The Charter Oak (local) 8. 9. ITEM: Willimantic is regarding the old stage as a show town. The American Thruway Co. has a large mill in course of construction, and their entire plant is running night and day. The other mills also run night and day.

**WATERBURY.**—POLA'S THEATRE (Jean Jacques, manager): An excellent co. appeared in Arizona Jan. 20 before a packed and enthusiastic audience. Annie Russell in Miss Hobbs 22; large audience. The Dairy Farm 24; good and pleased audience. The Prince of Egypt (local) 25-27. JACQUES OPERA HOUSE (Jean Jacques, manager): Sawville Dramatic co. closed a successful week 20. A good co. presented A Man of Mystery 22-24 to big business. Ullie Akersstrom 25-27.

**NEW LONDON.**—LYCEUM THEATRE (Ira W. Jackson, manager): Elroy Stock co. finished a week of good business 20. Boner's The Witch. The Land of the Midnight Sun. The Midnight Alarm. Northern Lights. An Actor's Romance. She, The Police Patrol, Mrs. Whitehouse, and The District Attorney. The Christian 27. James O'Neill 30.

**MIDDLETOWN.**—THE MIDDLESEX (Henry Engel, manager): The Dairy Farm to fair business Jan. 25; satisfaction given. The Royal Box 3. Sousa's Band 5. J. E. Hackett 8. McDONOUGH THEATRE (W. C. McDough, manager): Night in Chinatown 31. A Social Maid 1. American Society 6. 9. ITEM: Lakeside Park will open May 28, under the management of E. W. Goss. A number of improvements are being made.

**MERIDEN.**—OPERA HOUSE (S. Delavan, manager): Phelan's Stock co. Jan. 22-25 opened to S. R. O. presenting first half of work Forgiven, As in a Looking Glass, and Held by the Enemy, giving satisfaction. A Night in Chinatown 29. Stefon's U. T. C. 30, 31.

**DERBY.**—STERLING OPERA HOUSE (J. M. Hoyt, manager): E. V. Phelan Stock co. Jan. 15-20; large house; satisfaction given. Repertoire: Forgiven, As in a Looking Glass, Held by the Enemy, Captain Swift, A Southern Romance, and Monte Cristo. The Showmen 20-3.

**TORRINGTON.**—OPERA HOUSE (J. R. Matthews, manager): Kinetoscope 20, 27. (JUNIOR THEATRE (Colman Rogers, manager): Chattanooga 23; fair house; good performance. The Heart of Chicago 1. Ullie Akersstrom 2.

**SOUTH NORWALK.**—HOYT'S THEATRE (I. M. Hoyt, manager): A Hot Old Time to S. R. O. Jan. 18; audience pleased. Vogel and Deming's Minstrels to S. R. O. 29. Performances pleasing. Frankie Carpenter co. 29-3.

**NORWICH.**—BROADWAY THEATRE (Ira W. Jackson, manager): Diamond Brothers Minstrels gave an excellent performance to a crowded house Jan. 22. Stefon's U. T. C. 29. The Dairy Farm 26. Way Down East 28.

**FUTUN.**—OPERA HOUSE (George E. Shaw, manager): Uncle Josh Spruceby Jan. 18; S. R. O.; giving satisfaction. Graham's Specialty co. 20 canceled. Dad in London 29. My Mother-in-Law 30.

**BRISTOL.**—OPERA HOUSE (W. E. Michael, manager): Oliver Vandeville co. Jan. 29-3. Bell Comedy and Vandeville co. 10. Way Down East 17.

**MYSTIC.**—OPERA HOUSE (Ira W. Jackson, manager): Diamond Brothers' Minstrels Jan. 25; good performance; packed house.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): Dark.

**NEW MILFORD.**—OPERA HOUSE (J. E. Johnson, manager): Alice A. Teller (return) Jan. 31.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (James K. Taylor, manager): A Texas Star Jan. 17; large and pleased house. The Little Minstrel. Children of the Ghetto 20 drew well. West's Minstrels 25. The Great Train Robbery 27. Bennett and Moulton co. 29-3.

## FLORIDA.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): What Happened to Jones Jan. 18; sept a packed house in laughter. Side Tracked 25.

**TAMPA.**—AUDITORIUM (A. E. Dick, manager): What Happened to Jones Jan. 20; large and pleased audiences. Under the Dome 29, 27 canceled. Side Tracked 30. Gorton's Minstrels 31-1.

**PENSACOLA.**—OPERA HOUSE (J. M. Coe, man-

ager): Gorton's Minstrels Jan. 18; fair house. A Hot Old Time 20; good business. Olympia Opera co. 22-27. Nashville Students 29.

## GEORGIA.

**COLUMBUS.**—SPRINGFIELD OPERA HOUSE (Springer Brothers, managers): International Operatic co. Jan. 15; big audience; satisfactory performance. Ethel Houston Du Fre acquitted herself splendidly. The White Slave 18 small business. Herald Square Opera co. gave Said Pasha. The Chimes of Normandy. The Bohemian Girl, and Olivette 18-20. Co. were very much handicapped in not having their musical director, he having left long before their arrival. Weidemann's Comedians 22-23.

**SAVANNAH.**—THEATRE (Sidney H. Wells, manager): Nashville Students Jan. 19; top-heavy house; performance poor. A Runaway Girl 20. Woodward-Warren co. 22-27, presenting Why Jones Left Home. The Midnight Masquerade. The Girl I Love. A Practical Joke, and our Strategists, opened to S. R. O.; audience pleased. Side Tracked 23; small audience; performance poor. Primrose and Dockstader's Minstrels 29. Whitman Sisters 30. Stuart Robinson 1.

**ALBANY.**—RALEIGH OPERA HOUSE (T. B. Medaris, manager): Packard Opera co. to good and pleased audiences Jan. 18-20. What Happened to Jones 23; large and delighted house. ITEM: The Packard Opera co. are resting a week here, and rehearsing new operas. They will give a benefit for a local military co. 25.

**MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): International Grand Operatic co. Jan. 16; large and disappointed audience. Ida Benney 18 played a good house. A Runaway Girl 22. J. Robert Jones 24. What Happened to Jones 25. Primrose and Dockstader's Minstrels 26. A Day and a Night 1. Hamilton W. Mable 12. West's Minstrels 14.

**ATLANTA.**—GRAND: Jeffries-Sharkey pictures Jan. 19, 20; good attendance. A Runaway Girl 23. 24. Primrose and Dockstader's Minstrels 25. The Sign of the Cross 26, 27. What Happened to Jones 29. James Young 31-1. Stuart Robinson 2. 3. CO. LYCEUM: Peters Comedy co. 29-3. LYCEUM THEATRE: Dark.

**BRUNSWICK.**—NEW OPERA HOUSE (E. D. Wolfe, manager): Woodward-Warren co. Jan. 15-20 to good business in Beyond the City Why Jones Left Home. The Midnight Masquerade. The Strategists. A Practical Joke, and The Girl I Love; pleased audiences. What Happened to Jones 22; poor house; fine play; clever co.

**AUGUSTA.**—GRAND OPERA HOUSE (W. L. Brenner, manager): A Runaway Girl Jan. 19. Russell's Comedians 23. Canceled. International Operatic co. 25. The Sign of the Cross 26. West's Minstrels 10. James O'Neill 12.

**DAVIDSON.**—OPERA HOUSE (J. I. Subers, manager): The Pay Train Jan. 17 and The Wheel of Fortune 18 failed to appear. Gorton's Minstrels played a good audience 20. Mr. Cullen's Minstrels 7. Joshua Simpkins 10. Boone-Jay co. 16.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rowe, manager): The Rays in A Hot Old Time Jan. 17; large house; good performance. A White Slave 18; good performance; fair business. Barlow Brothers' Minstrels 15; good performance. International Operatic co. 26.

**HOWE.**—KEVIN'S OPERA HOUSE (James R. Nevin, manager): The Rays in A Hot Old Time Jan. 18; good performance; good house. Robson Theatre co. 22-27.

**NEWBAY.**—REUSE OPERA HOUSE (A. C. Pease, manager): Dark. ITEM: Ole Bidwell gave an evening of song and merriment at the Hotel Pineson, to the delight of the guests Jan. 19.

**DAWSON.**—SALE-DAVIS OPERA HOUSE (J. R. Kendrick, manager): Herald Square Opera co. Jan. 18. Scott's Minstrels 8. Weidemann's Comedians changed to 19, 20.

**GRIFFIN.**—OLYMPIC THEATRE (J. W. Gresham, manager): Barlow Brothers' Minstrels Jan. 22; crowded house; performance good. What Happened to Jones 25.

**AMERUS.**—GLOVER'S OPERA HOUSE (George H. Fields, manager): What Happened to Jones Jan. 24. Herald Square Opera co. 26, 27.

**WAYCROSS.**—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): Dark.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pliner, owner and manager): Madison Square Theatre co. Jan. 15-20. In A Mountain Wolf. The Southern Cross. Our American Heroes. The Great North-west. Always on Time, and Ten Nights in a Barroom gave satisfaction to good business. Human Hearts 1.

**POCATELLO.**—PAVILION (H. R. Kipner, manager): Clara Thorne Jan. 20 in A Cure for Divorce to packed audience; good co. of Oak 27.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): Kinetoscope Jan. 17; good house. Madison Square Theatre co. 22-27.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Mile, Feb. Jan. 21; good business. Devil's Island 23. The Telephone Girl 27. Why Smith Left Home 28. Jeffries-Sharkey pictures 29, 30. Heyman's Greater Sons of Japan. Always on Time, and Ten Nights in a Barroom gave satisfaction to good business. Human Hearts 1.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Vanity Fair Jan. 15; large audience pleased. A Colonial Girl 16. Side Tracked 17; top-heavy house; performance poor. Mile, Feb. 18; fair audience; failed to please. A large and pleased audience saw My Friend from India 29. Under the Dome 19. 20. DON'T TELL MY WIFE (manager): Anna Eva Fay 18-20 to capacity; audience pleased.

**LINCOLN.**—BROADWAY THEATRE (Condit and Fox, managers): Harrison 2. Wolfe delighted a fair house Jan. 19 in The Corsican Brothers. Beggar Prince Comedy co. in Glorinda Glorinda gave satisfaction to a small house. My Friend from India 26. The Telephone Girl 28. Kinetoscope 31. Next Door 2. Bowers and Busby's Minstrels 3. Bryan Comedians 5-10. William Owen co. 13, 14.

**FREEDPORT.**—GRAND OPERA HOUSE (Knorr and Hildreth, managers): A Merry Chase 22; large and pleased audience. On the Washbas 30. My Friend from India 2. The Telephone Girl 27. Side Tracked 9. Sweeney and Alvins' Minstrels 17. Side Tracked 18. Through the Breakers 19. (PERMANY OPERA HOUSE (C. F. Guenther, manager): Holden Comedy co. No. 1 22-27.

**GALESDEN.**—AUDITORIUM (Chamberlain, Harrington and Co., managers): On the Washbas 18; pleased a good house. The King of the Opium Ring 22; big business, giving satisfaction. The Telephone Girl 25. Lighted a large audience. Mile, Feb. 26. The Telephone Girl 28. Kinetoscope 31. William and Walker 3. Imperial Stock co. 5-10. Next Door 14.

**ALTON.**—TEMPLE THEATRE (W. M. Savage, manager): Go-Won-Go Mohawk in Wept-to-No-Mah Jan. 18; poor house; good performance. Hogan's Alley 29 to capacity. The Telephone Girl 27. S. R. O.; good performance. St. Perkins 27. Walker White-side 30. Devil's Island 4. Irwin Brothers' Burlesques 11. Under the Dome 12. Don't Tell My Wife 14. Aunt Jane 18. What Happened to Jones 19.

**PARIS.**—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, manager): Vanity Fair Jan. 19; large house; satisfaction given. Maloney's Wedding 20; fair house; audience pleased. Perchli-Belden co. 22-25 opened in The Dairy Farm to S. R. O.; co. good. Don't Tell My Wife 2. Watson Sisters 27. Don't Tell My Wife 17. Walker Whiteside 12. What Happened to Jones 18.

**ELLEVILLE.**—ANHEUSER-BUSCH OPERA HOUSE (J. A. Anheuser, manager): Bentfours Pathfinders Jan. 15-20. Beyond the City. The Witch of Wall Street. The Devil's Gold Mine. Below Zero. Cinderella. Michael Strong, and The Lightning Express; business good 25. Performances satisfactory. German Stock co. 24. Kinetoscope 29. Minstrels 29.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Hogan's Alley Jan. 12; large house; performance pleasing. Bryan's Comedians 15-20 broke all records of recent years. Plays presented: Grit. A Hot Time in the Old Town to-night. The Black Flag. The Diamond Mystery, and Vanderline. Holden Comedy co. 29-3. Side Tracked 4. Human Hearts 21.

**ROCKFORD.**—OPERA HOUSE (G. C. Jones, manager): Holden Comedy co. No. 1 Jan. 15-20 to large business, presenting The Fool of St. Arven. The Denver Express. Nobody's Claim. Knobs of Tennessee, and What Happened to Smith. A Contented Woman 31.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Wept-to-No-Mah Jan. 16; top-heavy house. Mile, Feb. 17; good audience. Side Tracked 19; fair business. Hogan's Alley 22 played a fair house. A Young Wife 25. The Telephone Girl 28.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Edwin Mayo and co. in Pudd'nhead Wilson gave strong satisfaction Jan. 20. A Young Wife 21 was satisfactory. Side Tracked 23. Jeffries-Sharkey pictures 23. Mile, Feb. 24. The Telephone Girl 28.

**EAST ST. LOUIS.**—OPERA HOUSE (William Knapp, manager): A Pair of Black Eyes Jan. 17; co. fair. A Bunch of Keys 21 drew well and seemed to satisfy. Bowers and Busby's Minstrels 14. The Great Northwest 28. Don't Tell My Wife 11. A Trip to Chinatown 4 canceled.

**MURPHYSBORO.**—OPERA HOUSE (J. J. Friedman, manager): Herald Square Stock co. Jan. 15-20

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# WARNING FROM ADELAIDE HERRMANN (WIDOW OF 'HERRMANN THE GREAT').

THE person, claiming to be a magician, who is booking time and playing dates under the pretense that he is "Herrmann the Great" is infringing upon my rights as Widow of "Herrmann the Great," from whom I have legal title to the use of that name and to perform the acts of magic which he created and performed in his life-time and which, since his demise, I have given, as his widow, being the only person fully acquainted with his methods and competent to duplicate his wonderful illusions. Violations of my legal and vested interests in the use of the name "Herrmann the Great" will be punished under the United States Statutes.

**ADELAIDE HERRMANN, Heading Burke and Chase Vaudeville Co., Season 1900-1901.**

performance Feb. 14.—The Peerless Banjo Club, of Easton, have been asked to take part in a concert to be given in Chickering Hall, New York.

**ALLENTOWN.**—LYRIC THEATRE (Mishler and Worman, managers): Children of the Ghetto Jan. 18 was greeted by a full house. The co. is very strong and produced the play in a most praiseworthy manner. William Morris was capital, and Rose Morrison was a favorite. A Texas Steer drew good business Jan. 19. The co., headed by Kate Putnam, is an excellent one. James K. Hackett made his debut before an Allentown audience Jan. 24. The Prince of Jemima was presented and delighted over it. Mr. Hackett as Jemima achieved a triumph. Bertha Galland as the Princess was charming and shared honors: full house. The Little Minister 2. Kernell and Cronin 3. Quo Vadis 6. —ACADEMY OF MUSIC (W. E. Worman, manager): Little Irene Meyers co. closed a week 20 to paying business, giving satisfaction. The Burglar, The Tiger's Eye, The Silver King, The Three Twins, Outcasts of a Great City, The Two Orphans, Little Lord Fauntleroy, and The Shadow Detective were well produced. The specialties by Will and Irene Meyers and Hattie Chew are good. Huntley-Jackson co. opened for a week 22 in The Trolley Party 31. Maude Hillman co. 5-10. —ITEMS: A concert was given at the Lyric 23 by the Arion Society of 35 voices, assisted by Agnes May Thompson, soprano; Gwyllyn Miles, basso; Mr. Cortese, harpist, and Professor Klingler's Orchestra. The concert was a great success; house crowded.—Laura Reiner, of Bethlehem, filled the role of Rosalind in The Prince of Jemima in a praiseworthy manner.—The local Elks at a social session 16, entertained the members of Fields' Minstrels. Two candidates were initiated.

**POTTSVILLE.**—ACADEMY OF MUSIC (Markley and Appel, managers): Edwin Young, manager: Blue Jeans Jan. 18; well balanced co. The Real Widow Brown 19; fair house (stormy); co. good. The Little Minister 20. All the Comforts of Home 22; pleasing co; fair house. A Texas Steer 23; excellent performance to capacity. James R. McLean and Katie Putnam deserve special mention. On the Stroke of Twelve 24; fair house; good performance. Paul Kaurer 14. Little Irene Meyers co. 29-31. Quo Vadis 5. The Sleeping City 4. Kernell and Cronin 3. —ITEMS: A Heart of Gold will be produced by the Pottsville Dramatic Association.—John D. Jenkins, comedian, late of Welch Brothers' co., was accidentally shot and seriously injured by David McDonald at Shenandoah 17 while visiting his home. He is in the Ashland Hospital.—Professor S. Dooty, of Philadelphia, and Belle Newport, of New York, will assist the Pottsville Choral Union in their concert 1.—A musical and reception was given by Ashland Elks at their club house 18.—The P. Y. L. of A. of Shenandoah will have Continental America, or the Spirit of '76 produced for a benefit 22.—An Elated 22 will be held at Hazleton 17. The Schuyllkill Male Chorus will compete.—The Little Minister co. opened First Presbyterian Church in a body 21.—J. G. Gibson, of a Texas Steer, is a native of this town, and his many friends gave him an ovation when he appeared.—Two of the actors in The Real Widow Brown had painful falls while playing here.—The Castaway was produced at St. Clair 18 by J. O. C. A. M.

**LANCASTER.**—PULFON OPERA HOUSE (Yecker and Gleim, managers): Huntley-Jackson Stock co. closed a successful engagement Jan. 20. On the Stroke of Twelve 22; fair house. The Little Minister 23. Interpreted by an excellent co., delighted the largest audience of the season, under the auspices of the local Press Club. 24. The Little Minister 25. The Girl from Chilly 26. Himmels's 29-31. The Trolley Party 31. His Excellency the Governor 6. Quo Vadis 5. —BLOOM THEATRE (John W. Himmels, manager): Tinseltown pictures of Christ pleased a large house 22. —ITEMS: R. Yecker, proprietor of the Pulfon, has been re-nominated for Select Councilman by the Republicans of this city.—E. R. Ryer, late of Thatcher's Minstrels, has joined Ad. Stork's orchestra, of this city.—Daniel Cronin and John Wise, who went out with Palmer's U. T. C., have returned here to their homes.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (George H. Bubbs, manager): Bennett and Hewitt co. Jan. 15-20 in Desert Russia. The Prisoner of Algiers. A Daughter of the South. Is Marriage a Failure. The Three Imperial Guardians. A Girl of the Mines. Dad's Girl. The Pearl of Savoy. Driven From Home. A Fool and His Money. and Many Against Man. good business; strong co. and specialties. Olney Hoeller co. 22-27, except 23, first half of week in Jack of Diamonds. The Woman in Black, and The New Charity Ball; fair audience; excellent co. There Across 22; good and pleased audience. The Real Widow Brown 20.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Appel, managers): On the Stroke of Twelve, a melodrama filled with stirring incidents, to a fair house. The Little Minister 19. Andrew Mack in The Last of the Mohicans 20; good house. The play was well given by a good co. A Texas Steer 22; performance well attended; audience satisfactory. James K. Hackett's Minstrels to fair business 24. A fire occurring early in the evening in the vicinity of the Opera House affected the receipts at least \$200, according to managers' statement. Excellent programme. The Sleeping City 31.

**CHAMBERSBURG.**—ROSEDALE OPERA HOUSE (Frank Orr, manager): Katherine E. Oliver in impersonations from The Little Minister Jan. 19 pleased a large audience. The Girl from Chilly 20. A Rocky Mountain Wolf (local) 31. A Bunch of Keys 8. Vogel and Deming's Minstrels 14. White's Faust 17. A Country Visitor 20. A Boy Wanted 28. Remember the Maine 27. canceled.—ITEM: Manager Frank Orr and Joseph M. Jacobs, formerly of The Merry-makers, are negotiating with Lincoln J. Carter for The Deaf-mute for the rest of the season.

**WILKES-BARRE.**—THE HERBETT (M. E. Burghard, manager): Willie Collier and splendid co. in Mr. Smooth to medium business Jan. 19. In Old Kentucky to large business 20. James K. Hackett 21. —GRAND OPERA HOUSE (M. E. Burghard, manager): Gay Masterpieces 19-20. The co. is doing business. Lester Walter Stock co. opened to S. R. O. 22, and has continued to good business. Plays first half of week: A Prince of Russia, In the Foot Hills, The Missing Bride, and The Three Guardians. Maude Hillman co. 29-31.

**READING.**—GRAND OPERA HOUSE (George M. Miller, manager): A good performance of The Sleeping City attracted large audiences Jan. 18-20. Bennett-Morris co. gave good performances of A Daughter of the South, Desert Russia, Man Against Man, The Prisoner of Algiers, The Senator's Wife, A Girl of the Mines, The Three Imperial Guardians, and Dad's Girl to large houses. —ACADEMY OF MUSIC (John D. Mishler, manager): The Little Minister, Children of the Ghetto 19. Willie Collier in Mr. Smooth 20. The Prince of Jemima 22. West's Minstrels 23. The Royal Box 25.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): Maude Hillman co. played Special Delivery, East Lynne, Shaft No. 2, The Land of the Swing, The Broken Daughter, and Oliver Twist to large and pleased houses Jan. 15-20. The woman in Black pleased a good house 22. Boston Stars 26. The Little Minister 27. canceled.—ITEMS: Maude Hillman co. 29-31. The Missouri Girl 10. —ITEMS: Maude Hillman was ill here for three days.—Frank Lee Miles, advance agent for the Manhattan Stock co., is home, the co. having closed at Bridgeton, N. J.

**SCRANTON.**—LYCEUM THEATRE (Burghard and Hela, managers): James K. Hackett, assisted by Bertha Galland, formerly of this city, and a good co. presented The Prince of Jemima Jan. 20 to S. R. O. H. Henry's Minstrels 3. —ACADEMY OF MUSIC (Burghard and Hela, managers): H. E. Long, manager: Macaulay-Patterson co. 22-27, presented to big business A Wonderful Life, in Minstrel, East Lynne, Huckleberry, The Adventures of Mr. Hurligh, A Minister's Son, and Her Wedding Day. Huntley-Jackson co. 29-31.

**NORRISTOWN.**—GRAND OPERA HOUSE (J. E. Murphy, manager): Town Topics Jan. 20 pleased a large audience. Himmels's Ideals opened for a week 22 to S. R. O., and business continues good. Plays: In the Heart of the Storm, Eagle's Nest, The Irish Hero, The Devil's Mine, Lost in New York, The Leader of Life, and The Census Taker. Vogel and Deming's Minstrels 20. A Rag Time Reception 1. Strasburger Concert co. 13. Macaulay-Patterson co. 5-10. Appleton's Ladies' Quartette 12.

**JEANETTE.**—STEE'S THEATRE (R. G. Curran, manager): The Honorable Henry Jones, pleased a fair house Jan. 18. J. E. Toole presented Killarney and The Rhine to a fair house 19, giving satisfaction. Mirror Music and Comedy co. 20; best amateur performance ever given here; house packed. The Missouri Girl 23. Jeffries-Sherkey Pictures 27. Shantytown 28.

**NEW CASTLE.**—OPERA HOUSE (J. F. Gunkler, manager): Chester DeVande Stock co. pleased large audience Jan. 18-20. Plays presented: The Two Faces, The Ranch Hero, The Crimes of New York, Dr. Jekyll and Mr. Hyde, Shadows of the Scaffold, and North and South. Hearts of Oak to S. R. O. 22; audience pleased. A Bunch of Keys 31. Blue Jeans 1. Right Bet 3. The American Girl 3.

**SHARON.**—MORGAN GRAND OPERA HOUSE (J.

Elmer Grimm, manager): Benedict's Vaudeville Stars proved a good drawing card Jan. 19, 20; good performance. Cameron Clemens co. 22-27. Opened in The Land of the Caimans to large and pleased audience. Plays to follow: Raglan's Way, Kathleen Macarthur, The Inside Track, My Uncle from Japan, Elliott of Virginia, A Soldier's Sweetheart, and He Must Have Money. The American Girl 1.

**HAZLETON.**—GRAND OPERA HOUSE (Henry Walter, manager): Andrew Mack presented The Last of the Mohicans Jan. 19 to record-breaking business; play not up to the standard of Mr. Mack's other productions. Finnigan's Ball 20 gave satisfaction to big houses. Katie Putnam and capable co. in A Texas Steer 24; big business; satisfactory performance. James K. Hackett 25. Franz Wilczek Concert co. 26. Quo Vadis 1. The Little Minister 2.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): The Royal Box Jan. 22; good house; fine performance. On the Stroke of Twelve 23 gave satisfaction to good business. Blue Jeans 24 pleased a large audience. The Real Widow Brown 25. The Great Train Robbery 26. Shanty Town 27. The Missouri Girl 28. Fug'dhead Wilson 30. A Merry Chase 31. Patriotic Concert co. 2. Guy Brothers' Minstrels 3.

**MINERSVILLE.**—OPERA HOUSE (Charles F. Kear, manager): Markley's Big City Burlesque co. 9, 10; vulgar performance; deservedly poor business. O'Hooligan's Masquerade 19; performance fair; poor business. Shantytown 24. The Wrong Man 25. The Merry-makers 29-31. —ITEMS: Markley's Big City Show disbanded here 10.—Ed. Miller, of the Pottsville Academy of Music, was the guest of Manager Kear 12.

**CARLEISLE.**—OPERA HOUSE (Markley and Appel, managers): E. N. Carpenter, manager: Washington's Minstrels Jan. 19; satisfactory performance; good business. On the Stroke of Twelve 20; house good; co. fair. The Little Minister 23. Guy Brothers' Minstrels 24; performance mediocre; business good. A Night in Chinatown 31. St. Stebbins 1. Carleisle Opera co. 6, 7.

**JOHNSTOWN.**—CAMBRIA THEATRE (J. C. Mishler, manager): The Royal Box Jan. 20; fair business. The Real Widow Brown 23; fair house. On the Stroke of Twelve 24; small audience. Blue Jeans 25. The 30. Fug'dhead Wilson 27. Patriotic Concert co. 28. —ITEMS: The Pottsville Opera House (J. G. Ellis, manager): Gus Cohen co. 22-27 opened to packed house in The Diamond Robbery.

**SUNBURY.**—OPERA HOUSE (W. C. Lyons, manager): Lester Walter Stock co. 15-20 opened to S. R. O. In A Prince of Russia, In the Foot Hills, The Fatal Wedding, The King's Guardsman, In Old New Hampshire, and Across the Trail; good co.; satisfaction given. O'Hooligan's Masquerade 22; large audience. Quo Vadis 23. Lorett's Boston Stars 27. St. Stebbins 31. Daniel Boone co. 2 canceled.

**ERIE.**—PARK OPERA HOUSE (M. Reis, manager): Daniel E. Ryan co. in The Three Musketeers, A Midnight Marriage, Ingomar, Camille, Nita's First, and Jim the Poorman pleased big business Jan. 25, 26, and 27. Lewis Morrison 28. Two Jolly Rovers 29. Eight Belles 30. Children of the Ghetto 1. A Hot Old Time 2.

**TAUNTING.**—OPERA HOUSE (Finney and Gilliland, managers): The Missouri Girl pleased a large audience Jan. 18. Sevengala (return date) 20 to poor house. J. E. Toole opened for three nights 22 to fair business; co. good. Herbert Sprague 24. Mauley's Wedding 1. The Western Stars 3. Blue Jeans 6.

**WASHINGTON.**—LYRIC THEATRE (P. R. Hallam, manager): Pittsburgh Orchestra, Victor Herbert, conductor, Jan. 17; good business. How Hopper Was Side Tracked 18; small house. The Royal Box 19 to good business. Andrew Robinson and Gertrude Coughlin won many admirers. Sevengala, hypnotist, 22-27; good business.

**BERWICK.**—R. O. S. of A. OPERA HOUSE (P. R. Kitchen, manager): Quo Vadis Jan. 24; largest house of season; audience pleased. Augustus Duncan, in the dual roles of Petronius and Peter, in deserving of special mention. St. Stebbins 26. —ITEM: Bloomsburg Elks banqueted here at the St. Charles Hotel 23.

**WONONGAMELA.**—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): The Missouri Girl Jan. 19 delighted a packed house. Lovett's Boston Stars 23 to capacity; pleasing performance. Olympia Stock co. 29-31. —ITEM: The co. has been the most successful since the opening of the Opera House.

**KITTANNING.**—GRAND OPERA HOUSE (Charles W. Park, manager): Mitchell's All Star Players Jan. 22-27 to S. R. O. the first three nights, which will probably continue. Repertoire: The Power of Money, The Two Orphans, The Sailor's Bride, Kathleen Macarthur, The Dark Side of London, Why Jones Left Home, The Millionaire's Boy, and East Lynne. —ITEMS: FULLER'S OPERA HOUSE (P. P. Way, manager): Little Trilix Jan. 19; S. R. O.; performance good. Welch Brothers' U. T. C. 27. Keystone Dramatic co. 29-31. The Missouri Girl 5. —ITEM: George R. Beckley, manager for Welch Brothers' combinations, spent a few days here visiting friends.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Ten Nights in a Bar Room Jan. 22; packed house; performance poor. Vogel and Deming's Minstrels 25. St. Stebbins 27. A Rag Time Reception 30, 31. A Texas Steer 3. Himmels's Ideals 5-10.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): Finnegan's Ball Jan. 16 was a pleasing attraction, but disappointed the crowded audience that expected to see Murray and Mack. A Texas Steer packed the house 20; good performance. Vogel and Deming's Minstrels 21. The Little Minister 31.

**LEBANON.**—FISHER ACADEMY OF MUSIC (Markley, Appel, and Keeler, managers): P. Y. L. of A. presented: Washington's Minstrels Jan. 30; large and pleased audience. The Royal Box 23; good house; performance excellent. The Little Minister 24. Fug'dhead Wilson 30.

**SHENANDOAH.**—THEATRE (Daniel J. Ferguson, manager): Bon Ton Stock co. finished a week Jan. 20 to big business, producing The Castaway, Maryland, and A Desperate Man 19-20. Shantytown 22 failed to please a small audience. Shanty's Jubilee Singers 24; large and pleased audience. Quo Vadis 27.

**POTTSVILLE.**—GRAND OPERA HOUSE (Grant M. Koon, manager): The Merry-makers Jan. 15-18; moderate patronage; fair co. Repertoire: East Lynne, The Streets of New York, and A Millionaire's Trump. On the Stroke of Twelve 22; S. R. O.; excellent co. The Sleeping City 27.

**ASHLAND.**—GRAND NEW OPERA HOUSE (Frank H. Walte, manager): The Real Widow Brown Jan. 22; good business; enjoyable performance. Shantytown 22; small business. Shanty's Jubilee Singers 24; S. R. O.; performance satisfactory. Quo Vadis 29.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Edley, manager): A Bachelor's Honeymoon Jan. 19; good business. The co. have seen Smith 24; business good; co. fair. Mauley's Wedding 26. O'Hooligan's Wedding 1. J. E. Toole 5-10.

**FITZTOWN.**—MUSIC HALL (C. G. King, manager): Macaulay-Patterson co. closed a very successful week Jan. 20. The repertoire included The Minister's Son, Huckleberry, Her Wedding Night, East Lynne, A Wanted Life, in Minstrel, and Mr. Hurligh's Adventures. Bon Ton Stock co. 29-31.

**YORK.**—OPERA HOUSE (B. C. Pontz, manager): Bon Ton Stock co. in The Black Flag, Morte of Society, The Census Taker, The Golden Giant Mine, The Castaway, Mr. Maryland, and A Desperate Man Jan. 22-27. Closed to S. R. O. The Sleeping City 30. The Trolley Party 3. Strasburg Opera co. 1.

**FRANKLIN.**—OPERA HOUSE (M. Reis, manager): John Mills, manager: Willard Newell co. Jan. 24-27

(Continued on page 23.)

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## THE FOREIGN STAGE.

## PARIS.

## New Productions Proliferate—Agnes Sorma's Triumph—Other Matters.

(Special Correspondence of The Mirror.)

PARIS, Jan. 5.

Two recent productions bring to mind the fact that France is more liberal than she was a generation ago. For the first time since the Franco-Prussian War a German company has played here, and Victor Hugo's *Les Misérables*, which thirty years ago the authorities would not allow to be produced, has been done in its entirety at the Porte St. Martin. In 1870 a portion of *Les Misérables* was done at this theatre. Since then Paul Meurice has revised Charles Hugo's dramatization of the novel, so that in seventeen long scenes one gets the story complete. The plot is unfolded lucidly enough, considering that every one is familiar with the novel. There are many trivial and unnecessary incidents that, it would seem, might have been omitted, thereby bettering the play and lessening the length of the performance, but the new scenes almost entirely make up for these. The story could never be other than absorbing, but after three hours and a half of it one begins to feel fatigued. Coquelin is far from the ideal Valjean, either physically or temperamentally. His performance is admirable in execution, but lacking in feeling and pathos. Berthe Bady makes an attractive Fantine, but the rest of the lengthy cast calls for no special comment. The mounting is elaborate and effective and perhaps the best feature of the production.

Agnes Sorma has conquered Paris. At the Renaissance, with a company of players from Berlin and Vienna, she gave two performances of *A Doll's House* to audiences that, despite the fact that most of them did not understand German, recognized Fran Sorma's art and applauded her enthusiastically. The critics were unanimous in praise of her, and admitted that the character of Nora had never been so well portrayed here. I need not tell you of Fran Sorma's Nora, which you have seen. It is a complete and perfect realization of the part.

The Gymnase has produced *La Layette*, that André Sylva, the author, designates a comedy. It would be called a farce if done at any other theatre. M. Sylva has written a novel and clever first act, but the rest of the play is commonplace. Like Zola in "Fécondité," M. La Bouasse, a wealthy retired merchant, is assailed at the decrease in the population of France and is president of the "Society for Repopulation." He has promised to give \$5,000 for the "layette" or "holy clothes" of each child born to his two daughters. The elder, Henriette, is married to one Letourneux, who has secured \$20,000 from his father-in-law by this plan. When, however, Henriette bears a fifth child, La Roussee cries, "Hold, enough!" and refuses another layette. Whereat his son-in-law accuses him of breach of faith, and after quarrelling with Henriette as well, proclaims his intention of acquiring a mistress since La Roussee's prize money is not forthcoming. The next two acts show Letourneux's arrival at the establishment of a popular *demi-mondaine*, whither he is followed by La Roussee, who hopes to prevent his son-in-law's infidelity by winning the lady himself. A series of rather silly complications ensue, the outcome of which is the arrest and imprisonment of the now tyrant La Roussee. The next day he is released in a contrite condition, and settles all trouble by paying the \$5,000 to Letourneux, who, not having fallen victim to the charms of the *demi-mondaine*, is received again in the family fold. The fun is of the uproarious sort that pleases the average Frenchman and there was much laughter during the evening. Mlle. Tarride and Dubosc scored hits as Letourneux and La Roussee, and Marcelle Lender was radiant as Olga, the coquette.

Mme. Magnera has drawn attention and success to her theatre by the production of *La Reine de Tyr*, a four-act tragedy in verse by Jacques Richepin, son of Jean Richepin. The young author, who is only twenty years of age, has undoubtedly inherited his father's talent. Coming from so inexperienced a pen, *La Reine de Tyr* is remarkable. Its story is simple, yet of great strength. The verse, including rather to the symbolic or metaphoric in style, is beautiful and fluent. The plot tells how, two centuries before the Christian era, Derceto, a high priestess, reigned as queen. She has a daughter, Mylitta, a pure and beautiful girl, who is loved by Baalamar, the cruel and selfish prime minister. By the last king, Derceto's consort, it had been decreed that the first mariner to make discoveries in the unknown world beyond the columns of Hercules should be made the next King of Tyr. The successful navigator is Hiram, a young and handsome man. The result greatly pleases Derceto, who loves the brawny adventurer and would wed him. But Hiram does not return her affection. For years he has loved Mylitta, whose heart is also his. Derceto uses all her art to win the sailor's love, but in vain. Her jealousy kills her maternal love, and she becomes her daughter's bitter enemy. Baalamar, with Derceto's connivance, attempts to abduct Mylitta, but she is rescued by Hiram. Then Derceto, frenzied, throws Mylitta from a cliff, and is slain by Hiram for the deed. Dying, she forgives him, and, as he would kill himself, implores him to live for the glory of Tyr. Unfortunately there was much to be desired in the interpretation. Mme. Magnera, though a stately and beautiful figure, had not the force and impressiveness necessary to the part. Marius Berlay was likewise unequal to the role of Hiram. Mlle. Verlan was satisfactory as Mylitta. The mounting of the play was somewhat incomplete. After this auspicious debut we shall look for much from M. Richepin.

The Ambigu seems to have "hit it off" at last with *A Peripète*, the new melodrama by Pierre Decourcelle, Edmond Lepelletier, and Leon Xanrof. Though formed of well-worn situations, the plot contains an abundance of action and excitement and goes with a rush. The story is so complicated as to afford complete narrative within reasonable limits. Giraud, a workman, is sent to New Caledonia "a perpète" (for life) for a murder that he did not commit, he having been drugged and left beside the murdered man by the real criminals. He escapes after six years and returns to France to establish his innocence, having overheard a fellow convict, who had also escaped, confess to the murder. Giraud goes to the house of a murderer friend, Morel, with whom his daughters are living, and is thrown out of doors. Morel's wife, who has long believed her husband guilty of the murder, thereupon accuses him of it. Protesting his innocence, Morel joins Giraud in running the murderers to earth, which is only accomplished after many exciting encounters with the desperate crooks that did the deed. The scenes in New Caledonia and in a popular cafe are good, and the criminals are interesting characters. One beauty of the play is the absence of the customary persecuted heroine, the leading woman being "La Rouge," a fascinating member of the band of criminals, a character admirably played by Suzanne Monte. M. Noël is excellent as Giraud and M. Castellan gives a wonderfully artistic study of "The Engineer," leader of the criminals. All the other roles are well done, and the result is a good melodramatic performance as we have had this season.

*Les Saltimbanques*, an opérette, with music that shows Maurice Ordonneau at his best, and a libretto that is fairly creditable to Louis Ganne, has achieved success at the Cluny. In the cast are that capital comedian, Paul Fugère, and such examples of loveliness as Mlle. Joanne Saulier and Lyse Berté.

Rejane had a hearty welcome when she opened at the Vaudeville after her long tour. MacGonnine was the play, and in no work is this charming woman seen to better advantage. Preparations are now under way for Rejane's appearance in Pierre Wolff's *Le Béguin*.

Carré and Missa's lyric drama, *L'Hôte*, was produced at the Renaissance on Dec. 23. The work had been seen here some years ago as a pantomime. It has a tragic and powerful story, but the music hardly suits the theme.

The Scala has a gorgeous new review, *Paris Boycôté*. The Escholiers produced *Marguerite et Margot*, a historical comedy by Henri de Saunaise, at their theatre recently. It was received with favor.

The theatrical lawsuit between Porel, manager of the Vaudeville, and Guitry, over the latter's engagement by Sarah Bernhardt, has been settled by the signing of a new contract by which Guitry is at liberty to accept outside engagements should he so desire.

Suit has been brought against Alexandre Bisson, the well-known playwright, by Jules Lecoq, who claims that in 1890 he sent Bisson the scenario of a

vaudeville requesting his collaboration. This Bisson refused, but Lecoq claims, Bisson's *Le Contrôle des Wagons-Lits* when produced contained most of the incidents of his (Lecoq's) scenario.

Lise Fleuron, the much-pho-tographed beauty of the Châtelet, is also involved in a lawsuit. She is the defendant in an action brought by a jeweler to recover 1,400 francs alleged to be due for a ring purchased by the actress. The lovely Lise claims that the price of the ring was included in that of the diamond setting, 7,000 francs, but the jeweler says it isn't so. The case will be heard to-morrow.

There was almost a row over Henri Lavedan's reception on taking his seat among the Immortals. Lavedan objected to certain portions of the speech to be delivered by the Marquis de Beauregard. After some discussion the objectionable lines were omitted and the affair passed off smoothly.

Jane Hading has gone to Marseilles and Monte Carlo to give a series of performances.

Jeanne Granier, it is said, is ill at Monte Carlo. Monnet-Sully and his company have returned from their tour.

New productions for this week are Braverre's *En Pairs* at the Antoine and de Farmonand's *Monsieur Bonnet* at the Theatre de l'Odéon at the Gymnase. La Jeunesse de l'Orne is to be revived at the République.

T. S. R.

## ROME.

Careers of Piccolomini and Barbieri—New Plays—Puccini's *La Tosca*.

(Special Correspondence of The Mirror.)

ROME, Jan. 10.

Two celebrities have died since last I wrote to you—two celebrities in perfect contrast to each other—one, one of the most popular prime donne of her day; the other a poor writer of terrific melodramas unknown to aristocratic playgoers, but applauded by the gallery gods as no other Italian dramatist was. His name was Ulysses Barbieri. The prima donna was the once far-famed Piccolomini, the creator, as it were, of Verdi's *Traviata*, for before Piccolomini appeared in it it was a failure. Piccolomini belonged to one of the oldest and most illustrious families in Italy. A Pope and more than one Cardinal are counted in it, and one and all were writers of eminence in their day. One of them wrote a book on the moral effects of music. One of them also was Piccolomini's first music master. She received singing lessons later on from Rossini, the most famous *Maffie Orsini* in Italy. She became Countess Tolomei. Of course Piccolomini's family were much against her going on the stage.



The Teatro Juarez, Guanajuato, Mexico.

but she made her first appearance in Florence in Lucetia Borgia, and she looked so ridiculously young that when she sang that she had "four husbands" people roared with laughter. Her greatest successes, however, were *Traviata* and *Lucia di Lammermoor*. She appeared in London in 1856 and became at once the rage. The doors of the theatre were taken by assault, and in the frantic rush which ensued when they were opened dresses were torn, hats lost, and hair disheveled. It was a perfect frenzy, and she retained her popularity as long as she sang. But she retired early, when in the zenith of her fame and fortune, and devoted the rest of her life to her husband, the Marquis Gaetano della Farina, and her son, whose death was the tragedy of her life. After her retirement it was very rarely that she could be induced to sing, even to her most intimate friends. Those who heard her, however, even twelve years ago, will ever remember the heavenly impression her voice and rendering made upon them. She never was heard to allude to her theatrical career, and to the last was a model wife, mother, and great lady. She died in silence and solitude, as she had lived since her retirement as a singer. She was like a dazzling meteor, that appeared and disappeared, leaving mortals a wondering. The tragedy, her husband, is inconsolable.

Ulysses Barbieri was universally known as "Good" Ulysses, because he had the mania of calling and addressing every one as "good." Indeed, "good" might have been heard as the fourth word in everything he said. Yes, this author of murders and crimes was the most optimistic man one could meet in a day's walk. Besides melodramas he also wrote poetry, newspaper articles, and novels. But nothing will remain behind him to last his name. He himself, however, will long be remembered by all who knew him, for he was the last "Bohemian" of letters. He began his career in the prisons of Mantua, Milan, and Venice, where he was kept by the Austrian Government for having affixed manifestos against the Austrians on the walls. When he was released he joined Garibaldi, and afterward took to writing sanguinary melodramas, which he wrote so rapidly that the press at last began to notice them. He wore long hair that fell loosely round his face, and he had two mustaches like a Chinaman. A smile was always on his lips and his large felt hat was set on the back of his head. His coat was torn and greasy, and always either too big for him or too small. He had, however, one aristocratic taste. His hands were perfectly cared for and he always wore new gloves and clean cuffs. He had no settled home, for with all his work he never had the means to provide one. Once he even took up his abode under the arches of the Colosseum like an ordinary beggar. Among all his wanderings he once went to America to direct a company that played his dramas. Many managers made money with his plays, but only cranks fell to him, and he would have starved had not some of the actors given him a dinner occasionally. From first to last he lived in penury, and in penury he died. Poor "Good" Ulysses, may your next life be better than this one was to you!

Among the new plays of the month I will mention *The Valtures*, which is a satire on speculators. A dissolute young nobleman falls into the hands of money-lenders and rogues and loses both fortune and honor. The end is suicide. Where There Is a Will and Not a Way is the title of a new play by a new author—a young Milanese, who rejoices in the name of Columbus. It is a stupid satire, without effect and without backbone. The Rights of Humanity is a little better. It has been translated for the Vienna Carltheatre. It is Italian in tone and affects socialism. The Blank Page, which was a

failure in Rome, has proved so great a success in Venice that it has been translated into English and will soon be given at a London theatre. Luciana, also by the same author, has been translated into German for a Vienna theatre. Lastly, an Italian author, who takes a French name and pretends to translate his plays from French to make them take more readily, has written a farce called *The Anti-Mother-in-Law Society*, which was a failure in spite of its supposed French parentage.

You have heard of the Mafia, have you not? Well, there is an old play on this subject which is being revised now that the Mafia is so much to the fore. It was given in Palermo in 1845, and was praised by Di Rudini and received a prize from a Syndic, who—oh, fate—the poor murdered victim of the Mafia—Signor Notariarolo; and it is owing to the trial of this murder that all the secrets of the Mafia are coming out, for which even the Minister of War has had to resign. The revival of the play of *Mafia*, therefore, could not come at a more opportune moment. The author has idealized the Mafia, as the members of the Mafia are called, and only shows the least bad type among them. The real Mafia is far more tragic and terrible than the play. However, at the present moment the play will be sure of success wherever it may be given in Italy, if but to compare notes between fact and fiction.

We are now anxiously awaiting the first performance of Puccini's *La Tosca*. It was when Sarah Bernhardt first played *Tosca* in Milan that Puccini, who was present, turned to Fontana, his usual poet and librettist, and said: "What a fine libretto that would make!" Fontana was equally enthusiastic and the two friends went again to see the play, though Bernhardt was then in Turin. After this Sardou was approached, and he as usual opened a very large mouth. So large was the mouth, indeed, that it staggered publisher, composer, and librettist. Meanwhile, *La Tosca* was adapted for opera by Illia, and Puccini wrote his *Naxos* and his *Bohème*, and *La Tosca* still remained un-musical. His means being thus increased, Puccini again corresponded with Sardou, and this time Sardou was more conceding. Thus was *La Tosca* finally adapted for the operatic stage by Illia and Puccini in joint company. They have improved upon the original. Firstly, the play is reduced to three acts, and thus the action is more concentrated, more intense, more thrilling. Giacosa, also, has given more passion to Mario and Scarpia is more living than in Sardou's play. Then, again, Giacosa's versification is more elegant than anything that Sardou has ever written or will ever write. Sardou ought to be pleased. His play has been idealized and little remains of it but the plot. It may be said to have been rewritten entirely, with the result that *La Tosca* the opera is far more interesting than *La Tosca* the play.

Puccini began writing the opera in August, 1888, first in Milan and then in his villa at Torre del Lago. Last spring the first two acts were concluded. He then chose Dardicé for *Tosca* and selected other artists for the other parts, and at the same time he decided that the opera should first be given in Rome, at the Costanzi Theatre. The third act was finished in September, and in December Puccini came to Rome and the rehearsals began, first at the piano and then with the orchestra. And now, within a few days, we shall have the first performance, with Sardou present. On that same night a play of Sardou's is to be performed in every town of Italy, and the playbills of those performances are to be bound in volume form and presented to Sardou, who will feel prouder than ever.

The great actress, Virginia Marini, intends to open a school for dramatic recitation for ladies very shortly. The school will include recitations, voice culture, and deportment, for which Madame Marini has secured the services of the best professors in Rome.

Pezzana is also here. She is going to give one of her now celebrated recitations of Dante's poems.

An revoir!

S. P. Q. R.

## JAMAICA.

## A Chat with a Veteran Actor, Morton Tavares—Lowande's Circus.

(Special Correspondence of The Mirror.)

KINGSTON, Dec. 30.

I had a chat the other day with Morton Tavares, the veteran actor, once well known in the United States. Of late Mr. Tavares, though nearly seventy years old, has given several performances here that have been chronicled in these letters.

The old gentleman, at my request, willingly consented to give *THE MIRROR* some information regarding his professional career. "I was born in Kingston, Jamaica," said he, "almost seventy-nine years ago, and began my stage career when eleven years of age. I think, in the first theatre ever built here. The present theatre is the third one built upon the same ground, and I have played in all of them. After a few years I determined to go to the United States and follow the profession. So I took passage on a schooner bound for New York, without letting my family or any one else know I was leaving. I arrived in New York with 14 shillings in my pocket. That night I went to the old Broadway Theatre and spent two of my fourteen. I often went to see Edwin Forrest act there. I had great pleasure in seeing him in *Richieu*, *Pierre*, *Macbeth*, and *Hamlet*.

For several years I played various engagements in the Eastern States. Then I went to Montreal for the engagement. I had played with Mr. Bateman in St. Louis. My characters included Charles Surface and Dazzle. Then Bateman put on *Self*, in which I had a light comedy part. He afterward arranged with Burton to produce this play at the Broadway Theatre, and stipulated that I should be engaged to play the same part. Mark Smith and the

brother of Tom Placide were also members of the company. While at Burton's Theatre, Lawrence Barrett played with the company, as did also E. L. Davenport, who was engaged as stock star, with the understanding that no name should be as large as his on the bills. But Burton engaged Dion Boucicault and his wife, Agnes Robertson, and their names were printed in large type. Mr. Davenport was offended at this and left the company, that was then playing in *The Wreck Ashore*. Burton then asked me if I could take Davenport's part the following Monday. This was on Friday evening. I said I would take it that night if he wished it, and I played it, sir, and had my name in large type for the first time.

"I played a few years in the South with Crisp, and also filled engagements with Boucicault in Washington and with Bates in Cincinnati. Then I took a company to Jamaica. Returning to the United States I again acted with Boucicault at Walla's old theatre on Broome Street. My next engagement was with John Brougham, who took his Broadway company to the Bowery Theatre. I also played with Fox at the Bowery.

"After that I went to England, and, as I have said, starred at Sadler's Wells. Then to Dublin to play at the Theatre Royal. Returning to London I acted at the Drury Lane in *Amey R. Hart*. I then left England and went to Australia and became a manager, remaining there for eleven years. Then I jumped to Africa and played in Cape Town, Durban, and other places. From Africa I sailed to South America and played in St. Thomas; from there to Jamaica, where, unfortunately, I became afflicted with cataracts of the eyes, from which, as you know, I am still suffering.

"But you act without glasses, do you not?" "Yes, I can still find my way about on the stage, but I fear that my sight will be gone before long. Well, sir, I thank you very much for this chat, for I like to talk of the past."

At this point the old gentleman and I parted.

Lowande's Circus opened Dec. 7 to a packed tent. The following night only a handful of people were present. On Saturday two performances were given to light business. In the company are Miss Edna, bar-buck rider, who received quite an ovation; Miss Rose, trapeze artist; M. Lowande, Jr., bar-buck rider, whose act was much appreciated; the Zola, ladder act; Miss Pyram, with some trained animals, and the Jerome Brothers.

MONTGOMERY LIVING.

## MEXICO.

## The Teatro Juarez—A Description of Mexico's Beautiful Playhouse—As Yet Unopened.

(Special Correspondence of The Mirror.)

MEXICO, Jan. 22.

In chronicling the theatre of Mexico, it is but fitting that a description of its finest playhouse, the Teatro Juarez, of Guanajuato, should be given as a worthy introduction, as it claims for itself the distinction of being the finest theatre in the Americas, and possibly in the world. The Auditorium in Chicago is the only theatre in the United States that may court comparison with it. The theatre bears the name of one of the few celebrated sons of Mexico, Benito Juarez. I quote here from Owen Wallace's descriptive letters of Mexico, that are attracting marked attention: "The fine cantera (building stone) is quarried just back of the city and is charming in color. Three shades were employed in the facade of the Juarez theatre, gray, rose and a delicate green. In combination with the bronze ornament and figures the effect is very pleasing. I was half prepared to be disappointed in the theatre, but it is certainly a most superb edifice and its lines are restful to the eye. I never tire of looking at the exterior. The impression I get within is that the main aim was profusion and lavishness of decoration. Every inch of wall space and ceiling is covered with raised ornament, Oriental in design and gorgeous in color. When the crimson velvet hangings, with their elaborate gold embroideries are in place, the effect must be magnificent."

The immense stage is provided with a complete set of scenery. So well planned is the building that the wagons laden with scenery, trunks, etc., can drive directly beneath the stage before unloading. The large foyer is decorated in crimson, with a plain red carpet, red velvet hangings and furniture upholstered in the same material, embroidered in real gold and with a heavy gold bullion fringe. The appointments of this room alone are said to have cost \$30,000. The entire cost of the theatre is reckoned to have been between seven and eight hundred thousand gold dollars. Considering its splendid construction, its wealth of ornament without and within, costly bronzes and marbles and elaborate furnishings, these figures do not seem unreasonable. Pictures of the exterior and interior of this magnificent theatre will be found on this page.

There is something sad in the comparative isolation of this superb edifice. It is a "banquet hall deserted," or, rather, a banquet hall that has never yet witnessed a feast. I am told that no function of any description has yet been held in the theatre, and already some of its finery shows the effect of time, which mellows and beautifies the exterior of the building, but plays sad havoc with velvets and gold embroidery.

The edifice was twenty years in the course of its construction. The seating capacity is about 1,500. The name and fame of the actor who will open this superb temple of art, successfully will endure in the Republic of Mexico, and his achievement may reap for himself a sound number of pesos.

GUIDO MARRUNG.

## HAVANA.

## Death of Archibald Baldwin—Harry Clark Leaves the Marti—Other Theatres.

(Special Correspondence of The Mirror.)

HAVANA, Jan. 16.

Archibald Baldwin, an old performer well known in vaudeville, died of yellow fever here on Jan. 6. Mr. Baldwin had been playing with a company at the Pavet Theatre and began complaining a week before his death. He was under a physician's care, but although sick he was out most of the day, neither he nor his associates imagining that the disposition would lead to serious consequences. He was to have sailed on Jan. 5, but his bill of health was refused and his case was diagnosed as one of yellow fever. David Henderson, the manager of the theatre, secured the best nurses and physicians procurable, but the fever had too strong a hold and Mr. Baldwin died the following day. Mr. Henderson undertook the disposition of the body. It was embalmed by Mr. Walsh, an army undertaker, placed in a casket, a lot secured, and in accordance with the law buried. The body may be disinterred after ten days. Mr. Henderson has arranged for the placing of the remains in a steel casket and their shipment whenever he learns the wishes of the relatives. The United States officials co-operated with Mr. Henderson in smoothing away many of the difficulties surrounding a yellow fever case in the matter of burial and shipment.

Harry Clark, who for six or seven years was one of the business managers of Hyde and Belman's, turned up here a week ago. During the past few years he has had extensive experience in the Latin countries. He has leased the Marti Theatre and will open it Jan. 19 with opérette and vaudeville by Cuban, French, and American performers. The theatre is one of the best in Havana, and Mr. Clark thinks much of its future.

The Pavet Theatre had three weeks of vaudeville, but the policy of this house hereafter will be combinations—comic opera, burlesque and pantomime. The Albini, playing Spanish companies entirely, is doing well. The Tacon is open three times a week with an Italian company from Mexico playing a repertoire of grand opera. The performances are well patronized. A small circus is also here under the direction of Publicans.

SOLDIERBURN.

## BRADFORD WINS A SUIT.

In the Supreme Court, Brooklyn, last week, C. E. Bradford, press agent of the Herald Square Theatre, recovered a verdict of \$750 in a suit for \$10,000 damages brought by him against the Brooklyn Union Elevated Railroad Company for injuries sustained by him in a rear-end collision on the defendant's road on Feb. 13 last.



*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

A BACHELOR'S HONEYMOON (Warde and Sackett, mtrs.): Wabash, Ind., Jan. 20, Peru 31, Logansport Feb. 1. Warsaw 2, Valparaiso 3.  
A BLACK SHEEP: Cleveland, O., Jan. 29-Feb. 3.  
A BREACH OF PROMISE: Paterson, N. J., Feb. 1-3.  
A BRUEZY TIME (Eastern): Fitz and Webster, mtrs.: Lowell, N. Y., Jan. 30, Carthage 31, Watertown Feb. 1, Kingston, Ont., 2, Brockville 3, Ottawa 5-7.

BACHELOR'S HONEYMOON (Warde and Sackett, mgrs.): Washburn, Ind., Jan. 30, Perth 31, Logansport Feb. 1, Warsaw 2, Valparaiso 3.

A BLACK SHEEP? (Cleveland, O., Jan. 29-Feb. 3).

A BOOZING TIME (Edmunds; Paterson, N. J., Feb. 1-3).

A BREKIDY TIME (Hartman; Erie, Pa., Feb. 1-3). mrs.: Lowville, N. Y., Jan. 30, Carthage 31, Watertown Feb. 1, Kingston, Ont., 2, Brockville 3, Ottawa 4.

A BREKIDY TIME (Western; Fitz and Webster, mgrs.): Morris, Ill. Jan. 30, Tipton, Ia., Feb. 2, Muscatine 3, Rock Island, Ill., 4, Anamosa, Ia., 5, Union City Cedar Falls 7, Webster City 8, Boone 9, Waverly Iowa 10.

A BUNCH OF KEYS (Gus Hotchner, mgr.): Rochester, Pa., Jan. 30, New Castle 31, Atlantic City, N. J., Feb. 15.

A DUNTED WOMAN (Belle Archer; Fred K. Wright, mgr.): Janesville, Wis., Jan. 30, Rockford, Ill., 31, Beloit, Wis., Feb. 1, Elgin, Ill., 2, Clinton, Ia., 3, Dubuque 4, La Crosse, Wis., 6, Winona, Minn., 7, Stillwater 8, West Superior, Wis., 9, Duluth, Minn., 10, Winthrop, Mass., 12-14, Grafton, N. D., 15, Grand Forks 16, Fargo 17.

A DAY AND A NIGHT (Harry Phillips, mgr.): Muskogee, Okla., Jan. 30, Lansing 31, Jackson, Feb. 1, Coldwater 2, Ypsilanti 3, Detroit 5-10, Toledo, O., 12-14.

A GUILTY MOTHER (Henry Myers, mgr.): Newark, N. J., Jan. 29-Feb. 3.

A HOT OLD TIME (Eastern; Fred P. Wilson, mgr.): Bhaca, N. Y., Jan. 30, Hornellsville 31, Bradford, Pa., Feb. 1, Erie 2, Titusville 3, Jamestown, N. Y., 4, Medville, Pa., 6, Youngstown, O., 7, Ashtabula 8, Akron 9, Cleveland 10, Canton 11, Warren 12.

A HOT OLD TIME (The Rays); Memphis, Tenn., Jan. 29-31

A HOT OLD TIME (Feb. 2, St. Louis, Mo., 5-10).

A HOT OLD TIME (Western); Phoenix, Ariz., Jan. 29-Feb. 3.

A JAY FROM JAYSVILLE (Montgomery, Ala., Jan. 29-30, Meridian, Miss., Feb. 2, 3).

A LADY OF QUALITY (Eugene Hall; Henri Green; Ed. J. Goff, mgr.): Jan. 29-31, Sioux City, Ia., Feb. 1, Sioux Falls, S. D., 2, Monte Carlo, Minn., 3, Owatonna 5, Faribault 6, La Crosse, Wis., 7, Wausau 8, Marinette 9, Appleton 10, Oshkosh 12, Janesville 13, River Falls 14, Granger 15-17.

A MAN OF MYSTERY (E. J. Goff, mgr.): New York City, Jan. 29-31, Trenton, N. J., 4, 7, Atlantic City 8.

A MERRY CHASE (Lyman Brothers; Summer, Ia., Jan. 30, Waverly 31, Charles City 1, Ames 2, Mason City 2, Hampton 3, Clarion 5, Eagle Grove 6, Algona 7, Clare 8, Lake City 9, Albion 12, Okmaha 13, Des Moines 14, Belle Plain 15, Tipton 17.

A MILK WHITE FLY (Wester; Ryley, mgrs.): Indianapolis, Ind., Jan. 29-31, Columbus, O., Feb. 1-3, Cleveland 5-10.

A NIGHT IN CHINATOWN (Al Dodson, mgr.): Philadelphia, Pa., Jan. 29-Feb. 3, Worcester, Mass., 5-10.

A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Hughsville, Mo., Jan. 30, Independence 31, Lawrence, Kan., Feb. 1, Kansas City 2, Paulsboro, N. J., Warrensburg, Mo., 5, Holden 6, Lexington 7, Richmond 8, St. Joseph 9, 10, Nebraska City, Neb., 12, Missouri Valley, Ia., 13, Plattsmouth, Neb., 14, Council Bluffs 15, Omaha 16, Lincoln 17, Kearney 18.

A POOR RELATION (Paris, Ky., State, Frankfort 31, Owensboro Feb. 1, Evansville, Ind., 2, Paducah, Ky., 3, Cairo, Ill., 4, Springfield 6, Hannibal 7, Fulton, Mo., 8, St. Louis 9, Chester, Pa., Jan. 30, 31, Frederick 1, Springfield, Mass., 2-7, Holyoke 8-10, Pawtucket, R. I., 12-14, Lowell, Mass., 15-17.

A RAINY NIGHT OF COON HOLLOW (Ottawa, Ill., Jan. 30, Joliet 31).

A ROYAL RECEPTION (Greencastle, Ind., Jan. 30, Paris, Ill., Feb. 2, Charleston 3, Matteson 5).

A SEAWAY GIRL (New Orleans, La., Jan. 29-Feb. 2).

A SOLDIER'S SWEETHEART (Bloomington, Ind., Jan. 29-Feb. 3).

A STRANGER IN A STRANGE LAND (William A. Brady, mgr.; Philadelphia, Pa., Jan. 29-Feb. 3).

A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Leavenworth, Kan., Jan. 31, Waterloo, Ia., Feb. 3.

A TRANCE TOWN (Richards and Campbell; A. Ashby, mgr.): New York City, Jan. 29, 30, Elvira 31, Ft. Wayne, Ind., Feb. 1, Kalamazoo, Mich., 2, Battle Creek 3.

A TRIAL STEEL (Amsterdam, N. Y., Jan. 30, Buffalo 31, Rochester 1, Albany 2).

A TRIP TO CHINATOWN (St. Louis, Mo., Jan. 29-Feb. 3).

A TRIP TO COONTOWN (Ed. W. Cook, mgr.; Niagara Falls, N. Y., Jan. 29, Lockport 31).

A TRIP TO THE CITY (Bridgeport, Conn., Feb. 7, 8, New Haven 9, 10).

A WHITE ELEPHANT (Carl J. Berry, mgr.): Vermilion, La., Jan. 29, 30, Yankton 31, Armour 3, Parkston 5, Mitchell 6, Letort 7, Canton 8, Sheldon 9, Ellsworth, Minn., 10.

A WISE GUY (Hares and Lofton; Richard Hyde, mgr.): New York City, Jan. 29-Feb. 3, Newark, N. J., 5-10, New York City 17.

A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Cornell Bluff, Ia., Jan. 30, Nebraska City, Neb., 31, Falls City Feb. 1, Hiawatha, Kan., 2, Grand Rapids, Mich., 3, Lawrence 6, Ottawa 7, Junction City 10, Selma 12, Cherokee 13, Cooperia 14, Wellington 15, Windsor 16, Arkansas City 17.

A WOMAN IN THE CASE (Barthel and May; Ashby, mgr.): New Massillon Feb. 1, Cochranton 2, New Philadelphia 5, Leesport 6, Lewisburg 7, New Philadelphia 8.

A YOUNG WIFE (Grand Rapids, Mich., Feb. 1-3).

KADAMS, MAUDE (Charles Frohman, mgr.): New York City, March 3.

MAKEN STOCK (Brooklyn L. Althen, mgr.): Red Key, Ind., Jan. 29-Feb. 3.

MERITOM, ULLIE (Gus Bernard, mgr.): New Britain, Conn., Jan. 29, 30, Bridgeport 31, Danbury 32, Middletown 33, Groton 34, Torrington 35, Putnamct, R. I., 8-10, Putnam, Conn., 12, 13, bridge, Mass., 13, Portsmouth, N. H., 14, Portland, Me., 15-17.

MILAGRO STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9-Indefinite.

MILLEN, VIOLA (Adler and co., mgrs.): Brooklyn, N. Y., Jan. 29-Feb. 3.

MILLIE COMPTON (Lon B. Williams, mgr.): Plainfield, N. J., Jan. 30, Philadelphia Pa., 31-Feb. 2, Atlantic City, N. J., 3, New Haven, Conn., 4, 6, Williamant 7, Waterbury 8, Bridgeport 9, Hartford 10, New Britain 11.

NANDERSON THEATRE (Pd. Anderson, mgr.): Ortilia On., Jan. 29-Feb. 2, Lindsay 5-10, Peterborough 12-17.

NEONA (Kirke La Shelle and Fred R. Hamilton, mgrs.): Toronto, Can., Jan. 29, Feb. 3, Hamilton 5, London 6, Port Huron, Mich., 7, Ann Arbor 8, Ekhart, Ind., 9, So. Bend 10, Chicago, Ill., 12-17.

NEUTRAL JULIA (Chicago, Ill., Jan. 29-Feb. 3).

NEW BRIDGE (New York City, Jan. 29-Feb. 10).

THE WHITE HORSE TAVERN (Charles Frohman and Charles Frohman, mgrs.): St. Louis, Mo., Jan. 28-Feb. 3.

NOVEL DRAMATIC STOCK (Mittenthal Bros, mgrs.): New York City, Jan. 29-Feb. 3.

LUST JERUSALEM (W. S. Campbell, mgr.): Greenville, Tex., Jan. 30, Sherman 31.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): New York City, Jan. 29-Feb. 1, 2.

BECAUSE SHE LOVED HIM SO (Gulliver Club, mgr.): Northfield, Minn., Jan. 30, Owatonna 31.

ENRUR (New York City Nov. 29-Indefinite).

THE BROUEN (A. Carl Browne, mgr.): Wilmington, Del., Jan. 29-Feb. 3, Shamokin, Pa., 5-10, Lancaster 12.

ENNET-MOULTON (B): Fall River, Mass., Jan. 29-Feb. 3, Taunton 5-10, Salem 12-17.

ROADWAY TO TOKIO (New York City Jan. 29-Feb. 3).

LOWDOWN IN TOWNS (Delcher and Hennessy, mgrs.): Baraboo, Wis., Jan. 30, Rochester, Minn., 31, Faribault Feb. 1, Mankato 2, Sioux City, Ia., 3, Council Bluffs 4, Missouri Valley 5, Lincoln, Neb., 6, Hastings 7, Grand Island 8, Fremont 9, Norfolk 11, 12, Marshall 13, Lexington 14, Sedalia 15, Nevada 16, Pittsburg, Kan., 17.

LOWDOWN IN TOWNS (La Motte and Rosowsky, mgrs.): New York City, Jan. 30, Bryan 31, Cedarburg Feb. 1, Temple 2, San Antonio 4, Austin 5, Waco 6, Fort Worth 7, Dallas 8, Gainesville 9, Houston 10, Paris 12, Clarksville 13, Hot Springs, Ark., 14, Little Rock 15, Memphis 16, Louisville 17.

DRELL COMEDY (Laura Hulbert; Charles W. Burall, mgr.): No. Adams, Mass., Jan. 29-Feb. 3, Chelsea 5-10, Pitchburg 12-17.

SALOPE (Hutchinson, Pa., Jan. 29-Feb. 3).

EARNER STOCK (Hutchinson, Web, mgr.): Wellsboro, N. Y., Jan. 29-Feb. 3.

HARLTON, EFFIE (H. G. Carlton, mgr.): Eastmont, Me., Jan. 29-31, Mechanics Feb. 1-3, Bar Harbor 5-10.

THE COMEDY (Clayton City, Pa., Jan. 29-Feb. 3).

PANTRYMAN 5-10.

HAZEY TROUBLES (Oliver Trohen, mgr.): Corsicana, Tex., Jan. 30, Ennis Feb. 1, Culvert 2, Palestine 3, Brownsville 4, Houston 5, Galveston 6, Beaumont 7, Baytown 8, Pasadena 9, Corpus Christi 10, San Antonio 11, Austin 12, Dallas 13, Fort Worth 14, El Paso 15, Lubbock 16, Amarillo 17, Dalhart 18, Big Spring 19, Midland 20, Abilene 21, Wichita Falls 22, Amarillo 23, Dalhart 24, Big Spring 25, Midland 26, Abilene 27, Wichita Falls 28, Amarillo 29, Dalhart 30, Big Spring 31, Midland 32, Abilene 33, Wichita Falls 34, Amarillo 35, Dalhart 36, Big Spring 37, Midland 38, Abilene 39, Wichita Falls 40, Amarillo 41, Dalhart 42, Big Spring 43, Midland 44, Abilene 45, Wichita Falls 46, Amarillo 47, Dalhart 48, Big Spring 49, Midland 50, Abilene 51, Wichita Falls 52, Amarillo 53, Dalhart 54, Big Spring 55, Midland 56, Abilene 57, Wichita Falls 58, Amarillo 59, Dalhart 60, Big Spring 61, Midland 62, Abilene 63, Wichita Falls 64, Amarillo 65, Dalhart 66, Big Spring 67, Midland 68, Abilene 69, Wichita Falls 70, Amarillo 71, Dalhart 72, Big Spring 73, Midland 74, Abilene 75, Wichita Falls 76, Amarillo 77, Dalhart 78, Big Spring 79, Midland 80, Abilene 81, Wichita Falls 82, Amarillo 83, Dalhart 84, Big Spring 85, Midland 86, Abilene 87, Wichita Falls 88, Amarillo 89, Dalhart 90, Big Spring 91, Midland 92, Abilene 93, Wichita Falls 94, Amarillo 95, Dalhart 96, Big Spring 97, Midland 98, Abilene 99, Wichita Falls 100, Amarillo 101, Dalhart 102, Big Spring 103, Midland 104, Abilene 1

MATTANCONI: Paterson, N. J., Jan. 31, Hartford Conn., Feb. 1-3, New York City 5-10.

CHESTERALMA (O. W. Dibble, mgr.): Orange, N. Y., Jan. 29-Feb. 3, Red Bank 5-10, Newburgh, N. Y., 12-17.

CHICAGO STOCK: Holton, Kan., Jan. 29-Feb. 3, Topeka 5-10.

CLARKE CRESTON (H. W. Storm, mgr.): Marshall Tex., Jan. 30, Shreveport, La., 31, Monroe Feb. 1.

COLLIER, WILLIE (Smith and Rice, mgrs.): Philadelphia 8, N. Y., 29-Feb. 3, Webster 3.

COLUMBIA BIG STOCK: Salisbury, Mo., Jan. 29-Feb. 3, Leavenworth Kan., 4-7, Topeka 8-10.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9-indefinite.

COURTED INTO COURT (Clifford and Huth): Chicago Ill., Jan. 29-Feb. 3.

CRANE, WILLIAM H. (Joseph Brooks, mgr.): Boston Jan. 29-Feb. 3.

CRESTON STOCK: Roswell, N. M., Jan. 29-Feb. 3.

CUTRAN MILTON: Terrell, Tex., Jan. 29-31, Mineola Feb. 1-3.

DAD IN HARNESS (William Henry Rudolph, mgr.): Wilmington, Conn., Jan. 30, New Haven 31, Middle town Feb. 1, Southbury Mass., 2, Waterbury Pawtucket, R. I., 5-7, River Point 8, Stamford Conn., 8, So Norwalk 10, Derby 11.

DAILY STOCK Salinas, Cal., Feb. 5-7, Watsonville 8-10, San Jose 11.

DARKER RUSSIA (Edwin C. Jepson, mgr.): Topeka, Kan., Jan. 30, Hutchinson 31, St. Joseph, Mo., Feb. 1, Las Vegas, N. M., 8.

DARTLEY S. NEWLYWEDS (J. E. Kest): Saginaw Mich., Jan. 29-Feb. 3, Ft. Wayne, Ind., 5-10.

DEVIL'S ISLAND (Frank Beresford, mgr.): St. Louis, Mo., Jan. 29-Feb. 3.

DIX VANDERBILT (C. L. Walters and Chester Vonde): Elizabeth, N. J., Jan. 29-Feb. 3, Paterson 5-10, Stamford Conn., 12-17.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25-indefinite.

DORRIS (Charles F. Kelly and Felix Bissar, mgrs.): Cairo, Ill., Jan. 30, Murphysboro 31, Casa Girardoux, Mo., Feb. 1, Catralia, Ill., 2, Olney 3, Belleville 4, Elmhurst 5, Mattoon 6, Paris 7, Charleston 8, Pana 9, Springfield 10, Hannibal 11.

D'ROMOND-FULLER: N. Adams, Mass., Feb. 5-10.

DREW JOHN: Baltimore, Md., Jan. 29-Feb. 3.

EIGHT BELLS (Byrne Brothers): Canal Dover, O., Feb. 1-3, Mansfield 4, New Bedford 5, Westport 6, New York City 7, Hartford 8, New Britain 9, Danvers 10, Lowell 11.

ELDON COMEDIANS (G. H. Eldon, mgr.): Anderson Ind., Jan. 29-Feb. 3.

ELLEFORD CO.: Fresno Cal., Jan. 29-Feb. 3.

ELROY STOCK (E. S. Brigham, mgr.): Watervbury Conn., Jan. 29-Feb. 3, Hartford 5-10, New Britain 12-17.

ELROY STOCK (A. H. W. Taylor, mgr.): Bridgeport, Conn., Jan. 29-Feb. 3, Poughkeepsie, N. Y., 5-10, New York City 12-17.

EMMETT, F. K. AND GILSON LOTTIE: Rochester, N. Y., Feb. 1-3.

EMPIRE STOCK: Marlborough, Mass., Jan. 29-Feb. 3, New York City 5-10.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25-indefinite.

EWING-TAYLOR: San Angelo, Tex., Jan. 29-Feb. 3, Belton 5-10, Brenham 11.

FABIAN STOCK (W. A. Benedict, mgr.): Ionia, Mich., Jan. 30, Muskegon 31.

FAUST (Morison): Philadelphia, Pa., Jan. 29-Feb. 3.

FAUST (Porter J. Whitte): Sharon, Pa., Jan. 29, Greenville 30, Corry 31, Titusville Feb. 1, Butler 2, Johnston 3.

FAUST (Southern and Tolson): Opelousas, La., Jan. 29-Feb. 3, Schriber Feb. 1.

FERGUSON STOCK: COMEDY: Johnstown, Pa., Jan. 29-Feb. 3.

FERRIS COMEDIANS (Dick Ferris, mgr.): Joplin, Mo., Jan. 29-Feb. 3, Pittsburg, Kan., Jan. 5, 10, 15, 20, 25, 30, 31.

FINNIGAN-BALL: Brooklyn, N. Y., Jan. 29-Feb. 3.

FIRKE, MRS. (Charles E. Power, mgr.): Baltimore, Md., Jan. 29-Feb. 3, Toronto, Can., 5-10.

FORPAGUEH STOCK: Philadelphia, Pa., Sept. 4-indefinite.

FRENCH, R. E. THEATRE: Ellensburg, Wash., Jan. 30, Tacoma 31-Feb. 1, New Whatcom 2, Seattle 4, Portland Ore., 11.

GIBBY STOCK (Mrs. N. S., Jan. 29-Feb. 3).

GIBNEY-HOEFFLER: Birmingham, N. Y., Jan. 29-Feb. 3, Scranton, Pa., 5-10.

GILLETT, WILLIAM: New York city Nov. 6-indefinite.

GILKREE, BARNEY (Kidnapped in New York; released by K. J. McCullough, mgr.): Toledo, O., Jan. 29, Bucyrus Feb. 1, Belmonte 2, Shelby 3, Gallon 5, Delaware 6.

GOTHAM COMEDY (H. J. Gates, prop. and mgr.): New York City, Jan. 30, Cassette 31, Camelot Feb. 1, Mechanicville 2, 3, Ft. Edward 5, Whitehall 6, 7, Pontchar, Vt., 8, Middlebury 9.

GRAND STOKK (D. H. Hunt, mgr.): Indianapolis, Ind., Feb. 1-3.

GRIMES CELLAR DOOR: Manchester, N. H., Jan. 29-31.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3, Middletown, Conn., 8, 10, 12, 15, 17, 19, 21, 23, 25, 27, 29, 31.

HALL, DON C.: Cambridge, Ill., Feb. 1-3.

HANS HANSON (James McAlpin, mgr.): Eldorado, Ark., Jan. 29-Feb. 3, Hollington 31, Arkansas City Feb. 1, Guthrie Ok., 2, Lawrence Kan., 3, Chicago 4, Harcourt JESSIE (Charles K. Harris, mgr.): Waltham, Mass., Jan. 29, 30.

HASPIN, CARL (A Lion's Heart): Geneva, N. Y., Jan. 30, Auburn 31, Elmira 3, Canton 4, Oswego 5, 6, Harrisburg 3, New York city 5-10.

HAVE YOU SEEN SMITH: Moline, Ill., Feb. 17.

HEADS OF OAK (Bernie's William B. Gross, mgr.): New York City, Paul, Minn., Jan. 29-31, Minneapolis Feb. 1-3.

FIELD, ANNA: New York city Nov. 13-indefinite.

FIFTEEN BILLS: Rochester, N. Y., Jan. 30, 31.

FITZGERALD, JACK (J. E. Arthur, mgr.): Detroit, Mich., Jan. 29, Alston, mgr.: Grand Rapids, Mich., Jan. 29, 31, Elkhardt, Ind., Feb. 1, Marion 2, Anderson 3, Cincinnati 4, 5-10, Chicago, Ill., 12-17.

FLETCHER, ALICE (J. E. Brockeck: Mansfield, O., Feb. 6, Columbus 8-10, Cincinnati 12, Canal Dover, 13.

KEYWOOD, ALBA: Durham, N. C., Jan. 30.

KILLMAN, MAUDE (W. G. Snelling, mgr.): Wilkes Barre, Pa., Jan. 29-Feb. 3, Allentown 5-10, Harrisburg 12-17.

KIMMELIN'S IDEALS (John A. Himmelin, mgr.): Lancaster, Pa., Jan. 29-Feb. 3, Chester 5-10, Wilmington, Del., 12-17.

KINGSLEY INTERNATIONAL STOCK (Dave H. Woods, mgr.): Keokuk, Ia., Jan. 29-Feb. 3, Galeburg, Ill., 5-10, Duvernoy, Ia., 12-17.

THE EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): New York City, Feb. 10.

LOGAN'S ALLY (Frank T. Morris, mgr.): Jacksonville, Ill., Jan. 30, Burlington Ia., 31, Keelhorre, Ill., Feb. 1, Kewanee 2, Juliet 3, So. Chicago 4.

HOLDEN COMEDY: Kane, Pa., Jan. 29-Feb. 3, Bradford 5-10, Hornellsville, N. Y., 12-17.

HOPKINS STOCK (G. S. Hopkins, mgr.): Memphis Tenn., Jan. 29-Feb. 3, indefinite.

HOTTE TOPS (Tom Dunne and Rivert): Richmond, Ind., Feb. 1, Indianapolis 2, 3, Toledo, O., 4, Grand Rapids, Mich., 4, Detroit 12-17.

HARD-PORSET: Hillsboro, O., Jan. 29-Feb. 3, 31.

HUGH SMITH MET JONES (L. H. Frost, mgr.): Dover N. J., Jan. 30, Plainfield Feb. 3.

HOYT'S COMEDY: Tyler, Tex., Jan. 29-Feb. 3, Palestine 5-10.

HUMAN HEARTS (W. E. Naukewile, mgr.): Salt Lake City, Uta, Jan. 29-31, Boise City, Id., Feb. 1.

HUMPTY-DUMPTY (Jan. B. Dixon, mgr.): Rav City, Mont., Jan. 29-30, Flat 31, Toledo, O., Feb. 1-3, Battle Creek Mich., 3, Adrian 6, Lansing 7, Grand Rapids 8-10.

HUNTLEY JACKSON: Scranton, Pa., Jan. 29-Feb. 3, Indianapolis 4, Henry: Columbus, O., Jan. 30, Darton 31, Indianapolis 3, Lexington Ky., 2, 3, St. Louis, Mo., 5-10, Chicago, Ill., 12-March 3, St. Paul, Minn., 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

RWIN, MAY (H. B. Sire, mgr.): New York city Oct. 25-indefinite.

OLD KENTUCKY: Buffalo, N. Y., Jan. 29-Feb. 3, Pittsburgh, Pa., 5-10 Brooklyn, N. Y., 12-17.

AMES-KIDDER-HANFORD (Waghenah and Kempfer, mgrs.): San Francisco, Cal., Jan. 15-Feb. 3.

PERFORMING PAWN: Chicago, Ill., Jan. 29-Feb. 3, Dowagiac, Mich., 5-10.

CELECY-SHANNON (Dove Hayman, mgr.): Milwaukee Wis. Jan. 29-Feb. 3.

KELLY AND MASON (Maloney's Wedding: E. J. Haugen and Charles E. Kellogg): Titiville Pa., Jan. 30, Kittanning 31, Tarentum Feb. 1, Uniontown 2, Charlot 3, Brownsville 5, Mt. Vernon, O., 6, Newark 8, Norwalk 9 Lima 10, Wrandotte, Ohio, 11, Ann Arbor 12, Marion, Ind., 16, Muncie 17.

KELLY'S KIDS (T. W. Dinkins mgr.): Detroit, Mich., Jan. 29-Feb. 3, Grand Rapids 4-7, Kalamazoo 8, Sandusky, O., 10, Cleveland 12-17.

EMBLEM COMEDY: Valley Falls, Kan., Jan. 29-Feb. 3.

EMPTON COMEDY: Eureka, Kan., Jan. 29-Feb. 3.

ENDAL MR. AND MRS. (Daniel Frohman, mgr.): Chicago, Ill., Feb. 1-3.

ENNEDY PLAYERS: Lacoma, N. H., Jan. 29-Feb. 3.

ESTONE DRAMATIC (McGill and Shipman, mgrs.): Du Bois, Pa., Jan. 29-Feb. 3, Washington 5-10.

EVING DRAMATIC (Nathan Appel, mgr.): New Bedford, Mass., Jan. 29-Feb. 3, Brockton 5-10, Fall River 10, Hyannis 11, Wareham 12, Bourne 13, Sandwich 14, Mattapoisett 15, Taunton 16, Duxbury 17, Scituate 18, Wareham 19, Bourne 20, Sandwich 21, Mattapoisett 22, Taunton 23, Duxbury 24, Scituate 25, Wareham 26, Bourne 27, Sandwich 28, Mattapoisett 29, Taunton 30, Duxbury 31, Scituate Feb. 1, Wareham 2, Bourne 3, Sandwich 4, Mattapoisett 5, Taunton 6, Duxbury 7, Scituate 8, Wareham 9, Bourne 10, Sandwich 11, Mattapoisett 12, Taunton 13, Duxbury 14, Scituate 15, Wareham 16, Bourne 17, Sandwich 18, Mattapoisett 19, Taunton 20, Duxbury 21, Scituate 22, Ware

**LYBURN'S BON TON** (Frank R. Shalters, mgr.): Pittsburgh, Pa., Jan. 29-Feb. 3, Williamsport 3-10.

**LITTLE TRIXIE** (Fritz Rothberg, mgr.): Kittering, Pa., Feb. 1, Wellsburg, W. Va., 2, Toronto, O., 3, Cadiz 6, Uhrichsville 6.

**LYCEUM CO.** (Ogdenburg, N. Y., Jan. 31, Canton 1, Gettysburg 2, Carriage 3, Camden 3, Waterville 6, Oswego 7.

**LYCEUM CO.** (Ernest and Fred Shipman, mgrs.): Prescott, Ont., Jan. 30, Cornwall Feb. 1.

**LYCEUM STOCK** (Daniel Frohman, mgr.): New York City Nov. 27—indefinite.

**MACAULEY-PATTON** (Bradley, Pa., Jan. 29-Feb. 3, Norristown 5-10, Allentown 12-17.

**MACK, ANDREW** (Rich and Harris, mgrs.): Philadelphia, Pa., Jan. 29-Feb. 3.

**MACK-FENTON STOCK** (Wilbur Mack, mgr.): Bryan, O., Jan. 29-Feb. 3.

**MCCALLIFFE, JERRY, STOCK** (Bangor, Me., Jan. 29-Feb. 3, Bangor 12-17.

**MACKAY STOCK**: Gas City, Ind., Jan. 29-Feb. 3.

**MCCARTHY'S MINSHIPS** (Fitz and Webster, mgrs.): Salt Lake City, U. S., Feb. 1-3.

**MADISON, J. L. (Gus Hill)** (Gus Hill): Toledo, O., Jan. 29-Feb. 3, Chicago, Ill., 5-10, Milwaukee, Wis., 12-17.

**MCCHEE'S CO.** (Everett, Wash., Jan. 29-Feb. 1, Mt. Vernon 2.

**MARLEY, J. J. FOR THE LADIES** (Charles Frohman, mgr.): St. Louis, Mo., Jan. 29-Feb. 3.

**MALONEY'S WEDDING** (Matt O'Heeley): Sullivan, Ind., Jan. 30, Linton 31, Spencer Feb. 1, Bloomington 2.

**MANHATTAN STOCK** (J. Rentfrow, mgr.): Wichita, Kan., Jan. 29-31, Cherryvale, Feb. 1-3.

**MAN'S ENEMY** (Gus Hill, mgr.): New York City Jan. 29-Feb. 3, Baltimore, Md., 5-10, Pittsburgh, Pa. 12-17.

**MILE, FIFTI** (La Crosse, Wis., Jan. 30, Eau Claire 3, Chippewa Falls Feb. 1, Stevens Point 2, Oshkosh 3.

**MILE, FIFTI** (William A. Brady, mgr.): Minneapolis, Minn., Jan. 29-Feb. 3.

**MILDON'S PICNIC** (Yank Newell): Medina, N. Y., Feb. 6, Albion 7.

**MANTELL, ROBERT H.** (M. W. Hanley, mgr.): New York City, Jan. 30, Portland 31, Portsmouth, N. H., 2, Lowell, Mass., 3, Clinton 3, Massena 6, Milford 7, Woonsocket , R. I., 8, Fall River, Mass., 9, Newport, R. I., 10, Providence 12-17.

**MINSFIELD, RICHARD** (A. M. Palmer, mgr.): New York City, Jan. 29-Feb. 3, Philadelphia, Pa., 5-10.

**MARKS BROTHERS** (R. W. Marks, mgr.): Berlin, Ont., Jan. 29-Feb. 3.

**MARLOWE, J. J.** (C. H. Dillingham, mgr.): Cleveland, O., Jan. 29-Feb. 3.

**MAXAM AND SIGHTS**: Chatfield, Minn., Jan. 29-Feb. 3.

**MAXWELL STOCK**: Leroy, Ill., Jan. 29-Feb. 3.

**MELVILLE, ROSE**: Urbana, O., Feb. 2.

**MIDNIGHT IN CHINATOWN** (W. O. Edmunds, mgr.): Dayton, O., Jan. 29-31.

**MILNER, Henry**: Syracuse, N. Y., Jan. 30, 31, Utica, Feb. 1.

**MISS HOBBS** (Charles Frohman, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3.

**MISS KAYS WILL HAPPEN** (Jacob Litt, mgr.): Louisville, Ky., Jan. 29-Feb. 3, Philadelphia, Pa., 5-10.

**MITCHELL, CLINTON, STOCK**: Reynoldsville, Pa., Jan. 29-31, Clinton Feb. 1-3.

**MITCHELL'S STAR PLAYERS**: Cumberland, Md., Jan. 29-Feb. 3.

**MOJESKA** (John C. Flaher, mgr.): Buffalo, N. Y., Jan. 29-31.

**MOHAWK, GO-WON-GO**: Memphis, Tenn., Jan. 29-31.

**MONROE, GEORGE W.** (Mrs. B. O'Shaughnessy): Worcester, Mass., Jan. 29-Feb. 3, Brooklyn, N. Y., 5-10.

**MORAN, COURTENAY**: Michigan City, Ind., Jan. 29-Feb. 3, Nuregon, Mich., 5-10.

**MORRIS, WM.** (Daniel V. Arthur, mgr.): Champaign, Ill., Jan. 30, Decatur 31, Jacksonville Feb. 1, Springfield 2.

**MORRISON COMEDY**: Westfield, Mass., Jan. 29-Feb. 3.

**MORRISON, LEWIS** (Jules Murry, mgr.): Rochester, N. Y., Jan. 29-Feb. 3.

**MURPHY, JOSEPH**: Cincinnati, O., Jan. 29-Feb. 3, St. Louis, Mo., 5-10, Kansas City 12-17.

**MURPHY, TIM**: Emporia, Kan., Feb. 1, Ft. Scott 2, Pittsburg 3, Joplin, Mo., 4, 5, Little Rock, Ark., 6, Hot Springs 7, Paris, Tex., 8, Denison 9, Sherman 10.

**MURRAY AND MACK** (Joe W. Spears, mgr.): Boulder, Col., Jan. 30, Greeley 31, Colorado Springs Feb. 1, Cripple Creek 2, Leadville 3, Florence 4, Pueblo 7, Trinidad 8, Eaton, N. M., 9, Las Vegas 10.

**MURRAY COMEDY**: Jackson, Tenn., Jan. 29-31.

**MURPHY, IRENE**: Portville, Pa., Jan. 29-Feb. 3.

**NATIONAL** (Ed. J. Galt, and Curt, mgrs.): Clare, Ia., Jan. 29-31, Ackley Feb. 1-3, New Hartford 5-7.

**NAUGHTY ANTHONY**: New York City Jan. 8—indefinite.

**NEILL, JAMES**: Victoria, B. C., Jan. 29-Feb. 3, Tacoma, Wash., 5, 6, Los Angeles, Cal., 11-March 31.

**NICHOLS, OLGA**, (Marcus Mayer, mgr.): New York City, Jan. 29-Feb. 3.

**NEW YORK BREWER**: Chicago, Ill., Jan. 29-Feb. 2.

**NEXT DOOR** (Rover Brothers; J. H. Arthur, mgr.): Frankfort, Ind., Jan. 30, Danville, Ill., 31, Champaign Feb. 1, Lincoln 2, Springfield 3, Canton 5, Peoria 6, Joplin, Mo., 7, Iowa City 8, Muscatine 9, Burlington 10, Rock Island, Ill., 11, Moline 12, Bloomington 13.

**NOBLES DRAMATIC**: Athens, O., Jan. 29-Feb. 3.

**O'DONAGHAN, WEDDING** (George Dupree, mgr.): Mt. Pleasant, Pa., Jan. 30, Belle Vernon 31, Beaver Falls Feb. 1, Cantonburg 2, Bridgeport, O., 3, Scio 4, Denison C, Coshocton 7, New Comerstown 8.

**O'NEILL, CLUNCEY** (Augustus Pitou, mgr.): New York City, Jan. 29-Feb. 3.

**O'D S STEEFINS** (Wallace, Gilmore and Co., mgrs.): Lewisburg, Pa., Jan. 30, Sunbury 31, Watsontown Feb. 1, Jersey Shore 2, Renova 3.

**OLD UNCLE JED**: Grinnell, Ia., Jan. 30, What Cheer 31, Okaloosa Feb. 1, Sigourney 2, Ottumwa 3, Fairfeld 5, Washington 6.

**O'NEILL, JAMES** (Lahier and Co., mgrs.): Newburg, N. Y., Jan. 29-Feb. 3.

**O'NEIL, NANCE**: Salt Lake City, U., Jan. 29-Feb. 2.

**ON THE FIRING LINE** (Rockett): Emporia, Kan., Jan. 31.

**ON THE STROKE OF TWELVE** (Whitaker and Lawrence, mgrs.): Jersey City, N. J., Feb. 5-10, Patterson 12-14, Waterbury, Conn., 15-17.

**ON THE SUWANEE RIVER**: Cleveland, O., Jan. 29-Feb. 3.

**ON THE WALSH** (Edward C. White, mgr.): Freeport, Ill., Jan. 30, Kenosha, Wis., 31, Racine Feb. 1, Milwaukee 2, Janesville 3, Watertown 4, Fond du Lac 5, Oshkosh 6, Appleton 7, Green Bay 8, Shunonego 9, Manitowish 10, Port Washington 11, Waukegan 12.

**OVER THE FENCE** (Gus Hill, mgr.): Cincinnati, O., Jan. 29-Feb. 3, Wheeling, W. Va., 8-10, Washington, D. C., 12-17.

**PAIGE, MABEL**: Greenville, Miss., Jan. 29-Feb. 3, Monroe, La., 5-10, Shreveport, La., 12-17.

**PAIGES, THE**: Fairmount, W. Va., Jan. 29-31, Morgantown Feb. 1-3.

**PAYTON, CORSE COMEDY** (E. M. Gotthold, mgr.): Albany, N. Y., Jan. 29-Feb. 3, Schenectady 5-10, Leno, N. Y., 12-17.

**PAYTON, CORSE STOCK** (David J. Ramage, mgr.): Brockton, Mass., Jan. 29-Feb. 3, New Bedford 5-10, Yonkers, N. Y., 12-17.

**PAYTON, CORSE** (Southern Stock): Woonsocket, R. I., Jan. 29-Feb. 3, Portsmouth, N. H., 5-10, Bangor, Me., 12-17.

**PECK'S BAD BOY** (George M. Heath, mgr.): Franklin, Ind., Jan. 29, Frankfort Feb. 1, Alexandria 2, Springfield, Ill., 3, Logansport 6, Peru 7, Huntington 8, Warsaw 9, Michigan City 10.

**PEOPLE'S STOCK**: What Cheer, Ia., Jan. 29-31, Sigourney Feb. 1-3.

**PERUCHI-BELDINI**: Terre Haute, Ind., Jan. 29-Feb. 3.

**PHARO** (Charles Frohman, mgr.): Pittsburgh, Pa., Jan. 29-Feb. 3.

**PIKE THEATRE CO.** (D. H. Hunt, mgr.): Cincinnati, O., Jan. 29-Feb. 3.

**PONDHEAD WILSON** (Leon Kuehl, mgr.): Albany, N. Y., Feb. 7, 8, Burlington, Vt., 9, 10, Montreal, Can., 12-17.

**PO VADIS** (Alden Benedict's): St. Johnsbury, Vt., Jan. 30, Quebec, Can., 31-Feb. 3, Montreal 5-10.

**PO VADIS** (Alden Benedict's): Williamsport, Pa., Jan. 30, Shamokin 31, Hazleton Feb. 3.

**PJO VADIS** (Fred C. Whitney, mgr.): Chicago, Ill., Jan. 29-Feb. 3.

**REDMOND DRAMATIC**: Lincoln, Neb., Jan. 29-Feb. 3.

**RICE, FANNY**: Jackson, Mich., Jan. 29-Feb. 3, Battle Creek Feb. 1, So. Bend, Ind., 4.

**REMEMBER THE MAINE** (Western): Lincoln J. Carver, Neb., Jan. 29-Feb. 3, Harvard, Neb.: Lincoln, Neb., Jan. 29-Feb. 3, Harvard, Neb., Feb. 1, Belleville 2, Clay Centre 3, Denver, Col., 5-10, Pierre, S. D., 12, Kearney 13, Grand Island 14, Lincoln 15-17, Leavenworth 18, Kan., 19.

**REMEMBER THE MAINE** (Eastern): Lincoln J. Carver, prop.: Montreal, Can., Jan. 29-Feb. 3, Ogdenburg, N. Y., 5, St. Albans, Vt., 6, Burlington 7, Burlington 8, Bellevue Falls 9, Turner's Falls, Mass., 10, Andover, Pa., 12-17.

**ROBERT, KATHARINE**: Fitchburg, Mass., Jan. 29-Feb. 3, Lewiston, Me., 5-10, Portland 12-17.

**ROBSON, STUART** (D. V. Arthur, mgr.): Richmond, Va., Jan. 30, Savannah, Ga., 31, Charleston, S. C., Nashville 6, 7, Chattanooga 8, Birmingham, Ala., 9, Montgomery 10, New Orleans, La., 11, Mobile 12.

**ROBSON THEATRE**: Decatur, Ala., Jan. 29-31, Shreveport, La., 1-3, Columbus,

SECRET SERVICE (Charles Frohman, mgr.): Detroit, Mich., Jan. 29-Feb. 3.  
SHIRAZI CHAIR (Charles Frohman, mgr.): Ladington, Mich., Jan. 29-Feb. 3. Film 5-10.  
SHANNON OF THE SIXTH: Providence, R. I., Jan. 29-Feb. 3.  
SHANTYTOWN (Harry S. Healey, mgr.): Johnstown, Pa., Jan. 31.  
SHAW, SAM T.: Supter, Or., Jan. 29-Feb. 3. Baker City 5-10, La Grande 12-17.  
SHEA-McALIFFE: Rockland, Me., Feb. 5.  
SHEILA TIGHE (S. W. Connor, mgr.): E. Liverpool, O., Jan. 29-Feb. 3.  
SILVER TOWN (W. J. Fox, mgr.): New Castle, Pa., 5-10, Allentown 12, 13, Reading 14-17.  
SINGAPORE, TOMMY: Middletown N. Y., Jan. 29-Feb. 3. Film 5-10, Sing Sing 12-17.  
SHIRAZI CHAIR (Charles Frohman, mgr.): Ladington, Mich., Jan. 29-Feb. 3. Film 5-10.  
SHORE ACRES (William B. Gross, mgr.): Pittsburg, Pa., Jan. 29-Feb. 3.  
SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Cambridge, Mass., Jan. 29-Feb. 3.  
SIX TRACKED (Wesley Edmister; Walters; Boone, la., Jan. 29, Des Moines 31, Iowa City Feb. 2. Mobile, Ill., 3, Peru 4, Princeton 5, Kewanee 6, Dixon 7, Freeport 8, Oshkosh, Wis., 11.  
SKINNER, OTIS: Greeley, Col., Feb. 2. Lincoln, Neb., 9.  
SOLING, E. H. (Daniel Frohman, mgr.): Buffalo, N. Y., Feb. 1-3, Philadelphia, Pa., 5-17.  
SPRING TIDE (W. J. Fox, mgr.): Fendleton, Ore., Jan. 31, Cripple Creek, Colo., Feb. 15.  
SPOONER DRAMATIC: Key West, Fla., Jan. 19-Feb. 3. St. Augustine 5-10.  
SPOONERS, TIE (Edna May and Cecil; B. S. Spooner, mgr.): Des Moines, Jan. 29-Feb. 3, Meriden 5-10, Hartford 12-17.  
SPORTING LIFE (Jacob Litt, mgr.): Cincinnati, O., Jan. 29-Feb. 3.  
STUBBLY DANIEL (Willis E. Boyer, mgr.): Boston, Mass., Jan. 25-Indefinite.  
SUPERBA (Edwin Warner, mgr.): Newark, N. J., Jan. 29-Feb. 3.  
STRUTZ, J. G. AND ANDERSON, AGNES: Colville, Wash., Feb. 1-3.  
THE BELLE OF NEW YORK: New York City Jan. 22-Feb. 10.  
THE BANGSHER STOCK: Milwaukee, Wis., Indefinite.  
THE BANGSHER, GIBBY (J. W. Scammon, mgr.): Middletown N. Y., Jan. 25, Middletown 24, Dunstable 29, Corry, Pa., 30, Warren 27, Titusville 29, Franklin 30, Mercer 31, Sharon Feb. 1, New Castle 2, Youngstown 3, O., 8, Greenville 6, Warren 7, Canton 8, Alliance 9.  
THE AIR SHIP: Quincy, Ill., Jan. 30, Hannibal, Mo., 31.  
THE BOWERY AFTER DARK (Samuel Blair, mgr.): Wheeling, W. Va., Jan. 29-31.  
THE CHERRY TREE (W. J. Fox, mgr.): Batavia, N. Y., Port Huron 2, St. Thomas, Can., 3, London 5, Hamilton 6, Guelph 7, Peterborough 8, Belleville 9, Brantford 10, Windsor 12-17.  
THE CHILDREN OF THE GHETTO (Lieber and Co., mgrs.): Springfield, Mass., Jan. 20, Utica, N. Y., 31, Erie, Pa., Feb. 1, Toledo, O., 2, 3, Chicago, 10.  
THE CHRISTIAN (No. 2): Tucson, Ariz., Jan. 30, El Paso, Tex. 31.  
THE COUNTOWN 400 (Jack Mahara, mgr.): Sault Ste. Marie, Mich., Jan. 30.  
THE COULDER ROCKY: Ware, Mass., Jan. 30, Leominster 31, Orange Feb. 1, Turner's Falls 2, Shelburne Falls 3.  
THE COUNTRY CHIFFON (Wm. A. Brady, mgr.): Springfield, city Feb. 5-Indefinite.  
THE COUNTY FAIR (Neil Burgess): St. Louis, Mo., Feb. 12-17.  
THE DAIRY FARM: New Haven, Conn., Jan. 31, Feb. 1, New Britain 2, Holyoke, Mass., 3, Springfield 4, Worcester 6, 8.  
THE DAWN OF FREEDOM (F. E. Gilmore, mgr.): Lincoln Neb. Jan. 30.  
THE DAZZLER: Streator, Ill., Feb. 3, Nevada, Mo., 10.  
THE GEMS (George Wood, mgr.): Washington, N. J., Jan. 29-Feb. 3, New Brunswick 5-10, Bonton 19-24.  
THE GIRL FROM CHILI (Eastern): Fitz and Webster, mgrs.; Harrisburg, Pa., Feb. 1, Staunton 2, Lexington 3, Charlottesville 5.  
THE GIRL FROM CHILI (Western): Chillbrothe, Mo., Jan. 30, Brookfield 31, Macon Feb. 1, Hannibal 2.  
THE GIRL FROM FRISCO: Sandusky, O., Jan. 30, Hamilton 31, New Castle, Pa., Feb. 1, Meadville 2, Franklin 3, Warren 5, Kittanning 6, McKeesport 7, Erie 8, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 23, Erie, Pa., 24, Erie, Pa., 25, Erie, Pa., 26, Erie, Pa., 27, Erie, Pa., 28, Erie, Pa., 29, Erie, Pa., 30, Erie, Pa., 31, Erie, Pa., 1, Erie, Pa., 2, Erie, Pa., 3, Erie, Pa., 4, Erie, Pa., 5, Erie, Pa., 6, Erie, Pa., 7, Erie, Pa., 8, Erie, Pa., 9, Erie, Pa., 10, Erie, Pa., 11, Erie, Pa., 12, Erie, Pa., 13, Erie, Pa., 14, Erie, Pa., 15, Erie, Pa., 16, Erie, Pa., 17, Erie, Pa., 18, Erie, Pa., 19, Erie, Pa., 20, Erie, Pa., 21, Erie, Pa., 22, Erie, Pa., 2



THE ONLY ONE.

New York Theatre, Season 1900.

# THE ONLY ONE, A GENUINE HIT

Also Received an Offer to go to London in May.

UNCLE JOSH SPRUCEY (Eastern): Holyoke, Mass., Feb. 1-3. N. Adams 7.

UNDER THE CITY LAMPS: Hoboken, N. J., Feb. 1-3.

UNCLE TOM'S CABIN (Welch Bros.): Du Bois, Pa., Jan. 27. Curwensville 29. Clearfield 29. Pottsville 29. Johnstown 29. Mt. Pleasant 29. Bradford 29. Coudersport 29. Williamsport 29. Wellsburg 29. Altoona 29. Erie 29. Meadville 29. Warren 29. Youngstown 29. Ashtabula 29. Conneaut 29. Sharon 29. Piquette 29. Greenfield 29. Warren 29. Jamestown 29. N. Y. 10.

UNCLE TOM'S CABIN (Haley): Albany, Ind., Jan. 30. Farmstead 31. Winchester 31. Eaton 31. Camden 31. Arcanum 31. Franklin 31. Lebanon 31. Morrow 31. Loveland 31. Hamilton 31.

UNCLE TOM'S CABIN (Western): Western, William Kibbe, mgr.: Sistersville, W. Va., Jan. 30.

UNCLE TOM'S CABIN (Young Brothers): Marquette, Mich., Jan. 30. Houghton 31. Hancock 31. Lake Linden 31. Calumet 31.

UNDER THE MOON (Eastern): Lincoln J. Carter, prop.: Martin Golden, mgr.: Lynn, Mass., Jan. 29. 31. Fitchburg 31. Andover 31. Adams 31. Albany 31. Y. 31. Saratoga 31. Ballston 31. Chelsea 31.

UNDER THE MOON (Western): Lincoln J. Carter, prop.: Frederic Kimball, mgr.: Vicksburg, Miss., Jan. 29. Helena 31. Memphis 31. Tenn. 31. 33. Jackson 31. Paducah 31. Ky. 31. Carbondale 31. 31. Anns 31. Murphysboro 31. Belvidere 31. Alton 31. Beardstown 31. Springfield 31. Decatur 31. Clinton 31. Bloomington 31.

UNDER THE RED ROBE: Superior, Wis., Jan. 30. Winona 31. Clinton 31. Jan. 30.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Parkersburg, W. Va., Jan. 29-30.

VINCENT STOCK (Ed. Roddy, mgr.): Fayette, Mo., Jan. 29-31. Slater 31. Marshall 31. Hannibal 31.

WATTS COMEDY (James R. Watts, mgr.): Lawrence, Mass., Jan. 29-30. Lowell 31.

WATTS COMEDY (Ben Stern, mgr.): Cripple Creek, Colo., Feb. 11. 12. Salt Lake City 11-12.

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WARD AND VOKES: New York city Jan. 29-30.

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STENOGRAPHY

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No Starving—No Sickening. Sample Box, etc., etc.

HALL CHEMICAL CO.,

101 N. 3rd St., St. Louis, Mo.

CHORUS GIRLS address "The Chorus Girl," Washington, D. C.

LEE, SYLVAIN A. (Hypnotist): Stockton, Cal., Jan. 29-30.

MCKINLEY COMEDY: Centerville, Mich., Jan. 30. Union City 31. Homer 31. Concord 31. Tekonsha 31. Allen 31. Quincy 31. Coldwater 31. Bronson 31. Burr 31. Lagrange 31. 10.

COSTUMES, ETC.

WIGS

TOUPEES,

Grease Paints and Face Powders.

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Over 4,000 costumes in stock.

MME. A. T. CRANE

10 UNION SQUARE, E.

THEATRICAL COSTUMER

Historical; Modern; Burlesque; Costumes for sale, hire or made to order. Tights, symmetrical in stock or made to suit the figure.

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and Riding Boots in every style. Specialty in dancing shoes. 32 Union Square, 17th St. and 4th Ave., N



## TELEGRAPHIC NEWS

## CHICAGO.

## Quo Vadis' Last Week—Western Way and Current Attractions.

(Special to The Mirror.)

CHICAGO, Jan. 29.

Barring the famous run of the spectacle America at the Auditorium during the World's Fair, nothing has ever been seen in this city to compare with the business of Quo Vadis, now at McVicker's. This is necessarily its last week, as no further time being obtainable, and in order to accommodate the crowd it was decided to give two performances daily this week, and last Monday they arranged two box-offices in the lobby. After two days the sale was so great that the regular box-office could take care of all seats left, and the extra one was closed. Kellar will follow next week. He will be succeeded by The Sign of the Cross.

As Francis Wilson did not give his opera, Cyrano de Bergerac, until to-night at the Columbia, Effie Shannon and Herbert Kelcey in The Moth and the Flame rounded out eight nights and two matinees of splendid business last night. Mr. Wilson was welcomed by a large audience. Pauline Hall sings Christian in Cyrano and will figure in a revival of Erosine later in the engagement. Henry Irving and Ellen Terry will follow in February.

The annual dinner of the Forty Club will occur at the Grand Pacific Hotel to-morrow afternoon, and the indications are that more than one hundred ladies and gentlemen will attend.

Julia Arthur's gorgeous production, More than Queen, tested the capacity of the Grand Opera House last week, and as the house is practically sold out for this, the second and last week of the engagement, it has been deemed advisable not to revive Romeo and Juliet, as at first intended. Children of the Ghetto, with Wilton Lackaye, will follow for one week. Arizona will fill a week, and then Mrs. Fiske will come with her great production, Becky Sharp.

Last Tuesday night Manager Fred Hamlin, of the Grand, was invited to a dinner party and a theatre party followed. The guests had box seats secured for them and Fred experienced the unusual sensation of heading in a regular ticket at the door of his own theatre, where the party went to see Julia Arthur.

Whitney Mockridge was the soloist at the Thomas concert Friday and Saturday at the Auditorium, and at the concert this week the soloist will be David Blapham.

Dave Lewis has found a "Parisian grotesque" on his route who rejoices in the name of Dennis Dolan. It is a case of Paris green, I guess.

Mr. and Mrs. Kendall appeared before a large audience at Powers' to-night in their latest play, The Elder Miss Blossom, which was well received. William H. Crane will follow in A Rich Man's Son.

Thomas Jefferson and Joseph Jefferson, Jr., strolling players, passed through here last Friday on their way to Danville. Dr. Fred Stanley wanted me to issue warrants for them, but as they were booked at Danville I thought that was enough.

Bowling House, the new building on the Dearborn street, had a hard task to fill the place of Edwin Arden, but he made an excellent impression in Mr. Crane's part in The Senator last week and is making friends rapidly. This week the company is giving a double bill composed of Nerves and The Violin Maker of Cremona.

W. J. Henderson, musical critic of the New York Times, will speak before the Twentieth Century Club here this week.

Charles H. Yale's Forever Devil's Auction is the bill this week at the Grand Northern, and McFadden's Bow of Flats will follow next Sunday.

Der Freischutz, given in English by the Castle Square Opera Company, followed La Sonnambula to-night at the Studebaker, with Miss Berri, Mr. Clarke, and Mr. Delamotte in the cast. Mr. Sherman sings this week with the St. Louis branch of the organization. If Trovatore is underlined for next week.

Neil Burgess came here last week to rehearse the Hopkins stock in his famous play, The County Fair, which was revived yesterday. Digby Bell is the headliner in the vaudeville bill.

William Shakespeare, the London vocal teacher, will give recitals here at the University Hall Feb. 1 and 2, and Paderewski will play here Feb. 1 and 2 at the Auditorium. On Feb. 2, at Central Music Hall, a Wagner concert will be given by Walter Damrosch, George Haulin, David Blapham, and Madame Gadsdell.

Adolph Philipp is at the Lyric this week in The New York Brewer, after which Managers Julian and Sutton will offer A Young Wife, My Friend from India, A Temperance Town, with Richards and Canfield, and Mile, P.H.

Julie Kneel, of the Hopkins stock, left last Friday to join Dunne and Ryley's A Milk White Flag as leading man.

On next Monday J. M. Ward, the popular manager of the Alhambra, will be tendered a testimonial with the City of New York as the main feature of the bill, a big vaudeville olio, and a spaghetti dinner to follow.

Frank Harvey's Wicked London follows Kidnapped in New York at the Academy of Music, and to-morrow afternoon Manager Simpson inaugurates a series of weekly matinees of Yiddish plays. (New York papers please copy.)

The City of New York succeeded The Cherry Pickers over at the Criterion yesterday, and Belle Davis and John's Ostracism followed The Queen of Chinatown up at the Alhambra.

Lincoln J. Carter's Just Before the Dawn is at the Bijou. A Grip of Steel will follow.

Tony Denier, the clown, has placed a magnificent granite shaft in his lot at Rose Hill Cemetery here in memory of his late wife and his daughter, who died some time ago. There is a space left for Tony, but let us hope the shaft will crumble before it is needed.

Mr. and Mrs. Harry Jackson, who have made a distinct hit in vaudeville; Julian Reed, now with Kelcey and Shannon, and Logan Paul, of The Queen of Chinatown, were among my callers last week.

While at the Auditorium Hotel last week Camille D'Arville was congratulated upon her engagement to E. W. Cronin, of San Francisco, to whom she will be married next Spring. She will retire from the stage and will reside on the coast.

"RUFF" HALL.

## BOSTON.

## Daniel Sully's Hit in The Parish Priest—Other Attractions.

(Special to The Mirror.)

BOSTON, Jan. 29.

William H. Crane's return to Boston at the Hollis to-night served to present his latest play, A Rich Man's Son, and served to console us for our failure to see the late lamented Peter Stuyvesant. Mr. Morton's comedy will not hold the stage for the entire engagement, as A Virgin's Courtship will be revived for the last half of Mr. Crane's stay here.

The Girl from Maxim's opened at the Museum to-night and I understand that the Watch and Ward Society had several representatives in the theatre to be assured that the play was quite as bad as advertised.

The Great Ruby began a run at the Boston to-night, and the big stage of that house will serve to bring out the comic effects to the best advantage.

The Belle of Bismarck is on at the Castle Square for a run and Lillian Lawrence returns to the stage after a week of rest. Mary Young made a hit and wore some stunning gowns. Charles Mackay and several of the other favorites will rest during the run.

The Gunner's Mate is at the Grand Opera House this week. On Jan. 31 Admiral Sampson and other naval officers in Boston have invitations to be present. The Princess Chic has made such a hit at the Columbia that its run has been extended two weeks. Some changes in cast were made to-night. Walter Lawrence playing Brahama with excellent effect, and Melville Collins succeeding him as King Louis.

Daniel Sully at the Park last week filled in half of the time left vacant by the closing of Little Red Riding Hood. His new play, The Parish Priest, made a decided hit as it was well liked by all the critics, some of whom pronounced it even better than The Old Homestead or Way Down East. It should have a fine engagement.

The Sidewalks of New York is the melodrama given by the stock at the Bowdoin Square this week.

A number of specialties are introduced and Paul J. Splash gives the high dive. On the Bowery will follow Kind regards to Charles Barton.

Myrtle Ferns is the play for the stock at the Grand, with Lorimer Johnstone and Mildred Hyland in congenial characters. Specialties are now given between the acts. A Man Without a Country will follow.

Mary Sanders has had a successful opening week of her first engagement as a star at the Tremont, and there have been presentations galore to this popular little actress. On the opening night her former associate at the Castle Square sent her a belt made of half dollars, which were pierced and engraved with the names of the givers. I learn that there was a small stampede among the givers when they heard a rumor that each was liable to arrest on a charge of mutilating United States coins, but nothing of the sort took place. It would have worked havoc to The Great Diamond Robbery. At the first matinee, Miss Sanders received a gold watch, a pin, and a chain from patrons at the Castle Square. The fund was raised by subscription.

Burton Holmes began his third annual course of lectures in Boston at Music Hall to-night, and the series promises to be the most successful that he has ever had here.

Edgar L. Davenport was in town last week visiting Mr. and Mrs. William Seymour.

Mrs. Agnes Booth Schoeffel will return to the stage for a single performance of Old Love Letters with Boyd Purnam at the Tremont Feb. 15 for the benefit of the Sharon Sanatorium.

His Excellency the Governor has been announced at various times for the Hollis and Museum, but now it looks as if it would come to the Park Feb. 19.

There was a tremendous rush for the box-office of the Tremont this morning when the seats unsold by auction were placed on sale for the Cadets' production of R. A. Harnet's new extravaganza, Miladi and the Musketeer. Messenger boys began to form in line last Wednesday, and John B. Schoeffel proved himself a philanthropist by devising a scheme by which checks were given out certifying positions in line, so that the hardship of standing for hours was done away with.

Lonie Racer, musical conductor at the Park, will direct the orchestra for the Elks' benefit.

Notwithstanding the denial telegraphed from New York there is a possibility of The Bonniers going to the Columbia after its engagement at the Museum.

Mary Sanders goes from Boston to Montreal and Toronto.

A Stranger in a Strange Land, with M. A. Kennedy at the head of the company, is to be in town next month.

James J. Jeffries entertained about forty members of the company playing Round New York in Eighty Minutes one night after the performance at the Boston.

The Master Builder attracted an immense audience at the Tremont last week, and the chief feature of the production was the work of Florence Kahn. Now that this actress has made such a stir in these productions of "modern plays," Boston critics are looking up their back files to see what their under-studies and less than a year ago when she came here unknown to play Miladi with Paul Gilmore in The Three Musketeers at the Grand Opera House. I wonder if Miss Kahn keeps the clippings in her scrap-book.

JAY BASTON.

## PHILADELPHIA.

## Auditorium Has the Only Novelty—Bills at Other Theatres.

(Special to The Mirror.)

PHILADELPHIA, Jan. 29.

The only theatrical novelty this week is at Gilmore's Auditorium, where A Stranger in a Strange Land furnished good, wholesome amusement to a large house. A competent company includes M. A. Kennedy, Walter Clifford, Ed Gilmore, Mae Williams, Eva Westcott, Jennie Reiffart, and Katherine Mulkins. Manager William J. Gilmore has succeeded in securing Three Little Lambs for Feb. 3. Hello, Bill Feb. 12.

The Girl in the Barracks, in its second and last week at the Broad Street Theatre, is a big disappointment, patronage being light. Clara Lipman has announced that she is weary of farce and that this is her last season in frivolous characters. She is said to be writing a play of serious tone for production next season. E. E. Southern opens Feb. 5 in The Song of the Sword. Annie Russell Feb. 19.

We have a second week of Frank Daniels at the Chestnut Street Opera House, where The Ameer has scored an emphatic success. This is the best engagement Mr. Daniels has played in this city for many years. The Man in the Moon Feb. 5.

Willie Collier's second and last week in Mr. Smooth at the Chestnut Street Theatre promises a big return. It is a bright, clean farce, well acted. Rogers Brothers in Wall Street Feb. 5.

The Park Theatre presents an interesting programme this week with Herrmann the Great, who makes his first appearance in this city in a series of new tricks and mystifications. His company also contains Solares in beautiful dances with electrical effects, as also the Four Leaders in an entertaining musical act. The house was large and every one pleased. What Happened to Jones Feb. 5.

Andrew Mack in The Last of the Bohans holds the week at the Walnut Street Theatre. Richard Mansfield follows Feb. 5 for two weeks, opening in The First Violin. The Belle of New York Feb. 19.

I am reliably informed that a bid for \$125,000 has already been made for the Park Theatre, that is to be sold at auction Feb. 15.

The Durban-Shelley Stock company at the Girard Avenue Theatre give a capital revival of The Three Guardsmen this week. Walter Edwards as D'Artagnan and Rose Stahl as Anne of Austria are supported by the full strength of the company. The scenic equipment is worthy of special mention. Next week, The Masqueraders.

The Men from the West is this week's card at Forepaugh's Theatre. The stock company, headed by John J. Farrell and Carrie Badcliffe, give an excellent performance. Houses large. Next week, Darknet Emma.

The King of Ragues holds the week at the National Theatre, opening to a large house. Mistakes Will Happen Feb. 5.

The Standard Theatre, under the new management of William Gadsdell, is attracting large audiences. The stock company appear this week in Harter Lights, with the Grand Sisters, Murphy and Willard, and Judge in vaudeville between the acts. The Brooklyn Handicap Feb. 5.

Paust is at the People's Theatre. Hanlon's Superbia will follow.

Dumont's Minstrels at the Eleventh Street Opera House retain their main features, William Henry Rice in The Singing Girl and The Girl with the Ali Burnt Hair. The patronage continues large.

Walter Grove Park will open May 26 with Walter Damrosch's orchestra for five weeks. Bellstedt's Cincinnati Band come June 20 for four weeks, followed July 29 by the Royal Marine Band of Italy for five weeks.

At Keith's there is a continuance of crowded houses, the result of the first-class attractions offered weekly. The patronage is always of the best class and the house is the most profitable enterprise in the city. The current attractions are: Maudie Seligman and company in Comedy and Tragedy. The Girl with the Auburn Hair. Press Eldridge, Louise Gunning, Beatrice Moreland and company in Taming a Husband, Captain Adams and his trained sea lions, The Tennis Trio, Irene Jermon, Provo, Paxton and Jerome, Howard Thurston, Chevalier, George F. Demoneico, Coleman and Mexir, and the biograph.

Fritz Scheel and his symphony orchestra of sixty-five pieces form the extraordinary headliner of the large array of novelties this week at the Grand Opera House, which is crowded to the doors at every performance. The energetic management deserve full credit for making this immense structure, heretofore a failure, a grand success. Eugene O'Rourke and Catharine Linyard in After the French Ball, the World's Trio, Daisy Lovering and company in Jimmie Marie, Wormwood's dog and monkey circus, Carrie Graham, James Richmond Glenroy, Duffy Sawtelle and Duffy, St. Onge Brothers, Ray and Broche, and De Witt and Burns complete one of the best programmes of the season.

The Elks' benefit, Jan. 25 at Chestnut Street Opera House, with volunteers entirely from the vaudeville profession, attracted the largest returns for several years.

Milton Abern Opera company presents Said Pasha at the Star Opera House. The company is meeting with popular favor and business is constantly on

the increase. The vaudeville includes Ermant, the Fynes, Aelache and Carlos, Charles B. Blanchard, the Redies, George Graham, Stewart and Gillen, and the Harvey Sisters.

Gustave Amberg's German Dramatic company opened at the Arch Street Theatre Jan. 23 for a two weeks' term, and thus far have been well patronized and fully deserved their hearty welcome by their excellent presentations. Mabel als Rekrut was applauded to-night by a large house.

Susan and her band will give three concerts at the Academy of Music Feb. 2.

A jubilee and cake walk is announced for Feb. 5 at the Academy of Music.

S. FERNBERGER.

## WASHINGTON.

## Japs at the Lafayette—Alice Nielsen at the National—Ward's Gleanings.

(Special to The Mirror.)

WASHINGTON, Jan. 29.

The Alice Nielsen Opera company in The Singing Girl opened an engagement at the New National Theatre to-night to standing room only. The presentation throughout is sumptuous and met with extreme favor. Miss Nielsen, who is a pronounced favorite, displayed unusual vivacity in her portrayal, and her beautiful voice was at its best. The supporting company is unusually good. Eugene Cowles, Richie Ling, and Lucile Saunders scored strongly. Joseph Herbert, Joseph Cawthorn, and John Slavin, clever and experienced comedians, were extremely funny. The choruses were remarkably large and well trained. The Fortune Teller will be sung on Saturday night. John Drew comes next.

Why Smith Left Home is the offering at the Columbia and opened to-night to a large audience. Annie Yeomans, Rose Snyder, Mrs. E. A. Eberle, Gertrude Roosevelt, Anita Bridger, Diantha Carlyle, M. B. Snyder, Fred W. Peters, Dan Mason, Hans F. Robert, and Maclyn Arbuckle gave a breezy presentation of the clever comedy. Willie Collier in Mr. Smooth will follow.

Harrison Grey Fiske was in Washington last week. The Lafayette Square was sold out nightly in advance last week, and to accommodate the demand a Wednesday matinee was given by Mrs. Fiske in Becky Sharp. The week ran over \$12,000. Mrs. Fiske has been requested to play a return engagement.

A Wise Guy, featuring Edmund Hayes and Emily Lytton, began the week to a large house at the Academy of Music. Prominent in support of the stars are Roy L. Royce, the Allison Sisters, Moreland, Thompson and Roberts, Beno and Richards, Louise Montrose, Maude Detry, Lisette Royce, Edyth Murray, and Alice Lorraine. A Gunner's Mate next week.

At the Lafayette Square the Imperial Japanese Dramatic company makes its first appearance in this city. The performance is a novelty in a dramatic and pantomimic way and decidedly interesting. The company is on its way to the Paris Exposition. They carry their own scenery and costumes, made in Tokio. For the first three nights and Wednesday matinee the bill will be Zingara, The Statue Maker and The Uelata and the Knight. For the three succeeding performances Sarashi (Three Colors) and a Japanese version of The Merchant of Venice. The company is headed by Otto Kawakami and Sada Yacco.

Rev. D. J. Stafford, D.D., will lecture at the New National Theatre next Sunday night for charity. The subject will be "Julius Caesar." The lecturer will review the play and recite some of its passages.

Jed F. Shaw, assistant treasurer of the New National Theatre, has resigned the position in the box-office of the Broadway Theatre, New York. Mr. Shaw is succeeded by Frank F. Smith, brother of Treasurer T. Arthur Smith.

The Baltimore Symphony concerts are now an assured fact, the subscribed support being a sufficient guarantee. The new series of performances will be inaugurated March 10 at the New National Theatre and will be continued on March 12, 13, and 17.

The Strakoch Opera company will return to the Lafayette Square Feb. 20 for a six weeks' season of grand and comic opera.

Maria Brema will give a song recital at the Columbia Theatre Wednesday afternoon. She will be assisted by the Damrosch Society.

The Indiana delegation to Washington, Senators and Representatives, with their families, will be guests of General Lew Wallace at the Broadway Theatre, New York, Saturday evening, Feb. 10, to witness a performance of Ben Hur. The party will number forty people and will have a special train from this city.

Lon Macnichol, stage-manager of the Lafayette Square, and his corps of assistants have received warm praise for their handling of the heavy stage setting of Becky Sharp. The best other critics by considerable time in the several changes.

JOHN T. WARDE.

## ST. LOUIS.

## The Week's Attractions—Musical Events—Matters Newsy and Personal.

(Special to The Mirror.)

ST. LOUIS, Jan. 29.

Jefferson De Angelis, assisted by Grace Van Studdiford, Harry Macdonough, Hubert Wilke, Maude Belline, Lenore Souler, Hilda Holmes, Edwin A. Lester, Herman Steinmann, and others, is giving The Jolly Musketier at the Olympic. Mr. De Angelis has many friends in this city and he always gets a hearty welcome. Manager Short announces for next week Henry Irving and Ellen Terry in Robespierre, The Merchant of Venice, and The Belle.

At the White Horse Tavern, with Anne Sutherland, Frederic Bond, Miriam Nesbitt, Charles Bradshaw, Adelaide Krim, Richard Bennett, and Charlotte Campbell in the cast, is the attraction at the Century this week. This comedy was produced in German by Mr. Heinemann's stock company at the Olympic a few Sundays ago. Sporting Life will follow.

Manager Southwell, of the Castle Square Opera company, is offering his Music Hall patrons the strongest cast of the season, as there are alternates for four of the seven characters. The following in the cast: Mignon, Grace Golden and Yvonne de Treville; Filina, Bessie MacDonald and Adelaide Norwood; Frederick, Bernice Holmes, Della Niven, and Katharine Condon; Wilhelm, Joseph H. Sheehan and Barron Berthold; Laertes, Harry Luckstone; Iphigene, Homer Lind; Gairno, Francis J. Boyle. Week of Feb. 3, Der Freischutz.

Earn Kendall, the greatest of all monologists, is the chief feature of the Columbia bill this week. Other well-known entertainers are Mr. and Mrs. Mark Murphy, Little Weston, Lucy Haskell, Emerson, Emerson and Emma, Harry Thompson, Lieb, Seurie and Lieb, Ed, Nino Eddie, Dunbar and Harris, Hettie Tedro, and Carrie Winner. The headliners for next week are Watson, Hatchings and Edwards, Cawthorn and Forrester, and Phyllis Allen.

Manager Gumpertz, of Hopkins, is showing the versatile qualities of his stock company this week by giving The Power of the Press, with Maurice Freeman as Steve Carson. The vaudeville bill is headed by Felix and Barry, who were re-engaged owing to their great success last week. Harry and Kate Jackson, who were formerly members of the Grand Stock company, present a sketch entitled A Bachelor's Home. Others are Salome Kinsley and her pickaninies and La Petite Mathilde. Next week, The County Fair.

A Trip to Chinatown came to the Grand on Sunday. Harry Gilfoil, Fin Reynolds, Gus P. Thomas, Nabel Montgomery, Eleanor Falk, and Bertha Holly are the principal fun makers. The Rays in A Hot Old Time are underlined.

At Havlin's we have Vera De Noie, who is co-author and leading woman of Devil's Island, a play dealing with the Dreyfus case. Next week, Joseph Murphy.

Rice and Barton's Big Gaiety company are at the Standard. Irwin's Burlesquers Feb. 4.

Manager Heinemann's German Stock company produced a new comedy, Die Herren Sühne (Our Sons) at the Olympic Sunday night.

The Choral-Symphony Society gave their fifth concert of the present season at the beautiful new concert hall for music, the Odéon, Thursday evening. The large orchestra of sixty pieces was under the direction of Alfred Ernst. The soloist of the evening was Elsa Rneger, the Swiss violinist. Her

execution was so brilliant that the large audience insisted on an encore after the first number. The sixth concert will be given Feb. 8, with Mme. Gadsdell as the principal soloist.

Well's Concert Band gave their twelfth concert at the Olympic Theatre Sunday afternoon. Professor Well favored his large audience with a request programme.

The choral department of the Union Musical Club presented a splendid programme at Memorial Hall Saturday afternoon. The soloists were Adelaide Kalkman, soprano; Jessie Ringen, mezzo-soprano, and Mrs. William Bousack, alto.

The next Apollo Club concert takes place on Tuesday evening, Jan. 31, in the Odéon. Mr. Hogner, cellist, and Miss Saville, soprano, are the soloists. Al. Abern, formerly treasurer of the Grand, is now on the road with the Jeffries-Sharkey pictures.

Mrs. Grace Van Studdiford (Grace Quive) made her first professional appearance before a St. Louis audience at the Olympic this evening since her marriage to Charles Van Studdiford, a wealthy young club man of our city, a few years ago. Numerous social functions will be given in her honor this week.

Miriam Nesbitt, who is in the cast of At the White Horse Tavern at the Century this week, is the guest of her uncle, E. R. Wilbur, of the Missouri Pacific Railroad. She received her first stage training in this city, where she made her home for several years.

W. A. Patrick, who was with Ringling Brothers' show for several years, joined Harry Morris' company here last week as treasurer.

May Howard, the wife of Harry Morris, spent last week here with her husband, who was filling a week's engagement at the Standard.

Lawrence Hanley, who was leading man at the Imperial Theatre for two seasons, and who has been under the care of Dr. Heine Marka, of this city, for the last three months, left Wednesday night for Chicago to join Julia Arthur's company. He is to play Romeo in Romeo and Juliet, Orlando in As You Like It, and Lucien in More than Queen. Mr. Hanley has many friends in St. Louis who wish him success.

Henry W. Savage, proprietor of the Castle Square Opera company, spent Thursday and Friday in St. Louis looking after the affairs of the local branch of his company. He left for Chicago Friday night.

J. A. NORTON.

## BALTIMORE.

## Mrs. Fiske at the Lyceum—Good Bills at Music Hall—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Jan. 29.

The Lyceum Theatre was crowded to the doors to-night by one of the most fashionable audiences of the season, which had gathered to witness Mrs. Fiske's performance of Becky Sharp. Star, pianist, and company were enthusiastically applauded. Mrs. Fiske's company includes Maurice Barrymore, Augustus Cook, William F. Owen, Charles Plunkett, Robert V. Ferguson, Wilfred North, Stanley Rignold, W. L. Branscombe, Frank McCormack, Otto Meyer, Paul Weigel, Frank Reicher, Arthur Maitland, Walter Plough, Neil Grey, George P. Bonn, Zenside Williams, Ida Waterman, Francesca Lincoln, Mary Madden, Olive Hot, Ethel Hoyt, Jean Chamblin, Gertrude Norman, and Josephine Roberts. The scenery, by Gates and Morange, is artistic and attractive. The advance sale for Becky Sharp for the week is unprecedentedly large. The Lyceum Theatre Stock company will return next week in Hazel Kirke.

The Man in the Moon is the attraction at Ford's Grand Opera House and opened to a good house to-night. Sam Bernard was amusing and was aided by Helen Lord, Frederick Solomon, Violet Hollis, Lottie Medley, Tricie Frigana, Louis Wesley, Lionel Lawrence, and La Petite Adelaide. The scenery and costumes were pretty and the ballets were numerous and beautiful. Primrose and Dock-stader's Minstrels will follow and Viola Allen will be seen in The Christian, week of Feb. 12.

John Drew presented The Tyranny of Tears at the Academy of Music to-night. Because She Loved Him So will follow.

The Strakoch Opera company sang Pinaflore and Cavalleria Rusticana at Music Hall to-night. Both operas were well rendered, well staged, and well costumed. Clara Lane repeated her success as Santuzza. To-morrow evening El Trovatore will be sung, with Mrs. Avery Strakoch as Leonora and William Stephens as Manrico. On Wednesday evening Mrs. Strakoch will sing Carmen and at the Saturday matinee she will be heard as Michaela in the same opera. Amoris is in preparation.

The Evil Eye is the attraction at the Holiday Street Theatre. The company is an excellent one and includes Al. H. Wilson, Fannie Bloodgood, Rosaire and Elliott, and many others. Man's Enemy will follow.

The Zoo is doing a remarkable business, being crowded every afternoon and evening, and the performances are truly exciting. Director Frank C. Bostock's collection of animals is superb.

Manager Charles E. Ford announces a concert by Sousa and his famous band at the Music Hall next Thursday evening.

Maria Morelli, a trainer, was badly bitten at the Zoo on Monday last by a puma. The animal had been seriously injured in a fight with a jaguar and Mrs. Morelli was caring for it. The puma died a few hours after inflicting the injury.

Manager Edgar Strakoch celebrated the seventy-fifth performance of the company at the Music Hall last Thursday evening by presenting each of the ladies who attended with a copy of "Joe Saxton in Japan," an especially appropriate souvenir for The Mikado.

Mrs. Fiske's engagement at the Lyceum this week will be limited in point of attendance only by the capacity of the house. It will be the dramatic event of the season as well as the society theatrical event.

HAROLD RITZLEDGE.

## CINCINNATI.

## Pike Stock's Seventh Century—Ermine Revived—Other News.

CINCINNATI, Jan. 29.

Sporting Life at the Grand opened to-night before a large audience. Joseph Kilgour and Elita Proctor Otis have the leading roles. The stage pictures are beautiful in the extreme and the scene is most thrilling. Quo Vadis follows, coming here direct from Chicago.

Carmen is the bill of the Pike Stock company the current week, with Lizzie Hudson Collier in the title-role. It is a part which tests her emotional powers and she shows great ability. Quite an interesting interpolation was the tenor's song from the opera, sung by Robert Bosworth. This evening marked the seven hundredth appearance of the Pike company, and the occasion was commemorated by the presentation to the ladies in the audience of handsome photographs of Miss Collier.

Joseph Murphy is at the Walnut this week giving those two good old Irish plays, Shaun Rhue and The Kerry Gow. The audiences will be at the average during this engagement.

The Lyceum has the merry farce-comedy, Over the Fence. Among the clever people in the cast are John C. Rice, Sally Cohen, Harry Le Clair, Ralph and Bala Bicknell and others. They are all good funmakers.

The Queen of Chinatown opened at Heck's Sunday afternoon. Laura Biggar appeared in the leading female role, which she acted with fervor.

Paderewski will give his only piano recital here at Music Hall Tuesday afternoon, Feb. 6.

Managers Rainforth and Havlin have completed arrangements whereby Henry Irving and Ellen Terry will appear at the Grand for a week before sailing for England.

Francis Wilson revived Ermine at the Grand last Thursday. Mr. Wilson, Pauline Hall, and Jennie Weatherly had their original characters



## DANIEL SULLY AS FATHER WHELAN.



Daniel Sully's new play, *The Parish Priest*, in which he has made his greatest success as Father Whelan, promises to prove one of the few memorable triumphs of the season and to continue in its course of prosperity for years to come. Mr. Sully and the author, Daniel L. Hart, discussed the matter for three or four years before the production, and the play had been so thoroughly considered and reconsidered prior to its original performance at Middletown, Conn., on Jan. 1, that instant success rewarded the unflinching labor of the promoters. *The Parish Priest* is a modern American play, odd in theme and construction, and containing no religious element. The title, startling and interesting at once, might be taken to indicate the presence of religious discussion, but this is not the case. The central character shows simply the side of the man in the priest—the hearty, true, fine nature of Father Whelan, all graced by a fund of natural, dignified humor. Mr. Sully has received many letters from eminent priests congratulating him upon his success and upon the noble worth of his play, while at nearly every stand played representative clergymen have seen the performance and have personally endorsed the work. Managers at many points are applying for return dates, and Mr. Sully is now negotiating for an early New York opening. The star has an excellent supporting company, and Manager Willis E. Boyer has provided a complete and beautiful scenic production, all of which is carried. Mr. Sully opened on Jan. 25 an indefinite engagement at the Park Theatre, Boston, Mass., where he and his play have scored a complete success.

## A MONTE CRISTO REVIVAL.

Lieber and Company will make an elaborate revival of *Monte Cristo* next season, with James O'Neill in the title-role and a carefully selected company. The production will be on an elaborate scale, and of such magnitude, it is said, that it can be presented only on large stages. It is the intention to divide the season between the Academy of Music in this city and the Boston Theatre.

## SMYTH AND RICE TO PART.

At the close of the present season the managerial firm of Smyth and Rice will be dissolved by mutual consent. W. G. Smyth will devote himself to management of Willie Collier, at present under the firm's direction, and to certain other enterprises that he is now planning. Myron B. Rice will also undertake some ventures on his own account. The separation is an entirely amicable one.

## FERGUSON A LIFE SAVER.

W. J. Ferguson, the comedian, now with *The Girl from Maxim's*, won a hero's laurels at New Haven, Conn., on Sunday, by saving Mayme Kealty, of the same company, from drowning in Lake Whitney, where both were skating. Miss Kealty skated into an air-hole, and would have sunk had not Mr. Ferguson, by means of a long branch, managed to reach her and pull her out.

## THE CHRISTMAS MIRROR.

## A STUPENDOUS PRODUCTION.

*London (Eng.) Referee, Jan. 7.*  
The Christmas number of *The New York Dramatic Mirror* is always a splendid and stupendous production. This year, however, it has—by its mass of entertaining articles, stories, and theatrical lore, illustrated with beautiful pictures and portraits—quite broken its records in this connection. And all this, mark you, for 25 cents, half its former price!

## A BEAUTY.

*Denver Times, Jan. 7.*

The Christmas *DRAMATIC MIRROR* was a beauty. Everything on a large scale except the price, which was cut in two.

## A MAGNIFICENT ANNUAL.

*Birmingham (Ala.) News, Jan. 13.*

The Christmas number of *THE NEW YORK DRAMATIC MIRROR* is one of the most magnificent annuals that theatrical journal has ever issued, and that is saying a great deal. It is a volume of theatrical information, both general and personal, and is superbly illustrated.

## A RATTLING GOOD NUMBER.

*London (Eng.) Stage, Jan. 4.*

The Christmas number of *THE NEW YORK DRAMATIC MIRROR* this year is practically as large as former numbers. The price has been reduced one-half—that is, from fifty cents to twenty-five cents, and it's a rattling good number at the price.

## KEEPS UP TO DATE.

*Manitoba Free Press.*

The Christmas number of *THE NEW YORK DRAMATIC MIRROR* is to hand and contains some of the best articles that have yet appeared in this widely read organ of the theatrical profession. Besides the bright, breezy budget of news, the magazine is filled with cuts of the chief artists appearing to-day on the American stage, including many Winnipeg favorites. Among the number is that of Sandoz Milliken and Jessie Bonstelle. *The Mirror* keeps up to date, is impartial in its criticisms and continues to add to its talented list of contributors.

## THE CALLBOY'S COMMENTS.

Down at the Fifth Avenue Theatre the other night I enjoyed immensely that very jolly entertainment, *Three Little Lambs*, the which was enacted for the most part in capital fashion. But I was amazed by the extraordinary conduct of four young women in the chorus, who seemed to have some sort of joke about somebody out in front. First, one of them appeared to recognize the somebody. Then she nudged the next girl and whispered. The next girl looked out into the house, and they both giggled. Two others were let into the mystery and all enjoyed it ever so much.

I'm sorry to say that it is not unusual at Broadway theatres to see players shade their eyes, scan the audience, and nod or wink to people in front. That is bad enough, but we've grown just a bit accustomed to it since it seems to be inevitable. The chorus girls in *Three Little Lambs*, however, went over the boundary of tolerance. An audience may not be highly edified by the nods or winks aforesaid, yet there is the comforting feeling that it is all plain and understandable.

But when it comes to a joke on the stage that makes an audience feel like a man whose necktie is out of gear and who is gazed upon this fact while still unconscious of its existence, the audience becomes oppressed by a sensation of pardonable resentment.

The most striking example of this sort of thing that ever came under my observation was offered by the fortune-telling scene in May Irwin's play, *Kate Kip*, last season. Therein Miss Irwin and the ladies of her company spent some five or ten precious minutes in little personal jokes that were worse than Sanskrit to the audience. At first the people laughed uneasily in the supposition that they were getting a real view of gay life behind the scenes or some other similar wildfire hallucination. Subsequently, however, it became apparent that the gaudy about Johnnies, suppers, bouquets, and diamond sunbursts was not intensely humorous, nor calculated to reveal to any prodigious extent the arcana of the drama.

To be sure, at each sarcastic shot from Miss Irwin one girl would look conscious and all the others would giggle, but five minutes or so of such business was sufficient to make the audience begin to feel foolish. An audience, as I take it, is supposed to have paid to be entertained, and it would be justified in resenting a performance conducted chiefly for the amusement of the people on the stage. Players are in a way hosts, with their audiences as their guests. It would be uncommon had taste for the host and hostess of a dinner party to exploit some little secret jokes between themselves at the dinner table and to laugh over such jokes while the guests looked on as wondering rank outsiders. The four chorus girls of *Three Little Lambs* had no end of fun all to themselves the other night for quite a long time, and the audience wished that they might be let in on the merriment. Laugh and the world laughs with you; cry and the world laughs at you. The cheerful comedienne who, on this same occasion, tripped gaily to the front and, waving her hand to a beaming elderly woman in the orchestra, sang out blithely, "Hello, mamma!" was very astonishing indeed to Broadway, but at least the audience knew what she was about. And this is not meant in any way as knocking.

*Three Little Lambs* is an immensely enjoyable entertainment, as I have said, and four chorus girls are not a whole play. It only occurred to me that the instance was worthy of note as indicating an infraction of stage manners that almost every stage-manager may do well to remember.

Will W. Crimans wants to know whether I had remarked the matrimonial epidemic among professional folk at Sioux City, Iowa. I regret to say that I had not. Mr. Crimans, however, reports that the thing has gone so far that, upon arrival, he found a clergyman's card in the dressing-room just as when you move into a new flat you find cards of all the neighboring tradesmen stuck under the door. I beg to commend the hustle and enterprise of the Iowa clergy.

Manager J. D. Plummer, of the Asheville, N. C., Grand Opera House, submits a circular from a traveling concert and vaudeville company who would have played his house, taking the first \$150, giving the house the next \$25, and then sharing at 60 and 40, this to give them "an opportunity to make a reputation for future business."

As Mr. Plummer pays twelve months' rent for a six months' season, he could not see why he should have been selected as the sort of philanthropist that goes about giving opportunities for reputation making. The historic observation of the eminent pugilist concerning the advisability of first acquiring a reputation would seem to apply in other walks of life.

Phil L. Tippett, agent for *The Real Widow Brown* (Western), has obliged with a remarkable dodger that he ran down at Pittsburg, Texas. The dodger belonged to a farce-comedy company of which it said: "This company has played three successive seasons in Texas and has met with that success which is the best test of their popular success. That company, it would seem, must be about the most successfully successful success that ever came over the ferry."

Frank E. Hatch sends from Pittsfield, Mass., which, they told me, was a prohibition town when I was there—the dodger of a soubrette star in which occurs this stirring outburst of eloquence: "An unprecedented record by an unprecedented popular star, a first-water diamond in an 18-karat setting of histrionic talent, sparkling on the finger of dramatic success." At popular prices, too.

Isabelle Evesson reports that her two engagements this season have resulted in labels on her theatre trunks that read, "Papa's Wife in Paradise." Players in accepting engagements should consider the awful possibilities of combined play titles.

I could work out a lot of combinations of this sort that would be very imposing, but I shall not try, for it would be something like those heart-rending stories that some madmen put together to ring in all the play names that they can think of. You know—such as "The Belle of New York met The Girl from Maxim's at The White Horse Tavern On the Bowery Just Before Dawn," etc. Pardon me for even suggesting a matter that must bring up so many painful memories.

Of all the forms of vice, I believe that the play title story is far and away the worst. Nor have I forgotten the theatre programme joke, which is bad enough, heaven knows, but there is less of it.

There are some queer people making livings nowadays. The manager of a Western repertoire company wrote to a "dramatic and vaudeville exchange," with "school of acting" attached, in St. Louis, for an actress. One was sent on and proved utterly useless. The manager complained and received this consoling letter from the agents:

Dear Sir—Your letter arrived here all O K and we were more than surprised to hear that the girl was not O K as we informed you she was an Artist and Her mother and herself informed us that She was A No. 1 as we had plenty others to send only She was young and everything looked all O K I sent her and was sure she would be the Real thing for your Show and you sent blame as at to do it to everyone that we sent out if they took the part and say they can fill the Bill that is all, we will make good with any other people you may want at any time and will see them on our School of Acting First but the mother and the Girl saying they can fill the bill She was sure it was right. Hoping you will still do business with us and will make the side all O K.

The manager says that the experience cost him only \$20. It goes to prove that the world owes every one a living, and that almost every one is collecting the debt.

John Birch has experience.

## VIOLA ALLEN'S NEW PLAY.

The new play that Viola Allen is to produce next season has been named in the Palace of the King. It is a dramatization by Lorimer Stoddard of an as yet unpublished novel of the same title by F. Marion Crawford. A copyright performance of the play was given at the Duke of York's Theatre, London, recently.

During her return engagement in Chicago this Spring, Miss Allen will produce a new play by Leo Dietrichstein, that is one of the possible successors to *The Christian*. Miss Allen has also several other plays under consideration for production.

## TO PREVENT PIRACIES.

At a special meeting of the officers of the Actors' Society, held last Friday evening, a resolution was adopted, by the terms of which the Actors' Society will unite with the American Dramatists' Club in an endeavor to have stringent laws passed in all the States against the piracy of plays. The matter was discussed recently at a joint meeting of the officers of the two organizations, and the action of the Actors' Society on Friday night was for the purpose of beginning active operations in the crusade at once.

## AMATEUR NOTES.

The regular monthly entertainment of the Amaranth on Jan. 17 was greeted with the usual well-filled auditorium at the Academy of Music, Brooklyn. Audition was presented, and the ambiguity of the announcements led many to believe that a performance of Henry Clay Carlton's play of that name, in which Nat C. Goodwin appeared some seasons ago, was to be given. This Audition, however, is a three-act farce, one of several versions of a German play by Herman Hurrik, of which 1208-8 is the best known adaptation. The clever lines and quiet humor which pervades the comedy were in excellent keeping with the capabilities of a carefully selected cast, of whom Arthur P. Dunkley, Franklin S. Brady, Alfred Young, Helene Winger, Annabelle Hill, and Regina May McAvoy acquitted themselves most creditably. The hit of the evening was achieved by Frank Norris in an accentuated character part, Signor Torpolki, he giving a thoroughly artistic performance.

The Jilt has been announced as the next regular bill to be given by the Booth Society at the Criterion Theatre, Brooklyn, Feb. 9.

## CUES.

Dyersburg, Tenn., is quarantined on account of small pox.

Jerome M. Stansiel was taken to the Bellevue Hospital insane pavilion, in this city, last week, for examination concerning his sanity.

The creditors of the Earl of Yarmouth (Eric Hope) met in London on Jan. 25 and decided to place his estate in bankruptcy.

The first annual ball of the Madison Square Social Club, an association of Madison Square Theatre employes, will be held on Feb. 7 at the Murray Hill Lyceum.

Emma Brennan Ince has rented on royalty her play, *School Girl's Romance*, or *Fun in a Boarding School*, to Ed Weil and Jack Steigerwald. It will be produced on the road, Feb. 10.

Mika Ternina, after a long illness with throat trouble, reappeared on Jan. 27 at the Metropolitan Opera House as Elizabeth in *Tannhauser*.

The Princess Chic is scheduled for appearance at the Casino on Feb. 12.

The Broadhurst Brothers last week sub-leased the Strand Theatre, London, to Frank Curzon, of the Avenue Theatre, who will take over the management of the playhouse on Feb. 10, and will immediately produce a three-act farce entitled *Facing the Music*. The Broadhursts' lease on the Strand Theatre will not expire for seven years.

William G. Stewart, managing director and one of the leading baritones of the Castle Square Opera company, has resigned from the organization.

Joseph Jefferson will begin his annual five weeks' Spring tour at Atlanta, Ga., on April 2. His engagement of three weeks at the Fifth Avenue Theatre will begin on April 16.

At the second Dannreuther String Quartette concert, held last Thursday evening at Sherry's, Frederic Howard, the baritone, made his first public appearance in New York. Mr. Howard sang, with charming delicacy and feeling, a number of German songs, and a new composition by Rubin Goldmark. His work was enthusiastically applauded by the large audience present.

Mrs. Beaumont Packard has returned from Boston, where she spent a week with her daughter, Maude Winter, of the Zaza company.

Adeline Dunlap resigned from the Lorraine Hollis company at Uhrichville, Ohio, last week and returned to this city.

Wallace Munro and Percy Sage have acquired all the rights, scenery and properties from Daniel Frohman to *The Prisoner of Zenda*. Charlotte Tittell will be featured as Princess Flavia.

Amy Lee concluded a four weeks' special engagement at the Standard Theatre Stock, Philadelphia, Jan. 20.

Beatrice Daunceur has resigned from the cast of *Under the Dome*.

## OBITUARY.

Edith S. Utter, known professionally as Edith Le Monte, died at Trempealeau, Wis., Jan. 21. Miss Utter was but thirty-two years of age and had played for two seasons past. She was said to be the most beautiful woman that Wisconsin ever produced, and when she made her debut, about twelve years ago, her success was instantaneous. She possessed a fine soprano voice, and this coupled with her beauty, made her a favorite upon the light opera stage. Three years ago she made a European tour, and while in Paris contracted an illness from which she never recovered. The direct cause of her death was a stroke of paralysis.

Everett N. Farwell, of Fitchburg, Mass., was stricken with heart failure in the Whitney Opera House in that city, June 23, and died almost instantly. Mr. Farwell was theatrical transfer man at Fitchburg for many years, and at the time of his death was superintending the removal of the Robert B. Mantel company's baggage. He was well and favorably known to agents and managers.

George Layman, a vaudeville performer, died at his home in New York city on Jan. 18, of heart failure. He was known as "the man with 1,000 faces," and his specialty was favor with audiences both in America and Europe. He was thirty-six years of age, and had been on the stage for eighteen years. The remains were interred on Jan. 19 in the Washington Cemetery, Brooklyn, N. Y.

Mrs. Mary Theobald and Lucinda Theobald, mother and sister of Dolly Theobald, of Powers and Theobald, with Huguette Allen, were fatally burned by an explosion of gasoline at their home in Louisville, Ky., on Jan. 11. The remains of both were buried on Jan. 13 at Frankfort, Ky. Dolly Theobald received news of the double bereavement during a performance at Clinton, Iowa.

Fred Humphrey, son of Nellie Weston Humphrey, died of consumption at the Leominster Sanitarium on Jan. 29. The funeral was held Sunday, Jan. 28, at his late residence, 727 Columbus Avenue, this city. The interment took place in Greenwood Cemetery.

Arthur Hughes, advance agent of Stowe's Uncle Tom's Cabin company, was killed at Paxton, Ill., recently, while attempting to board a moving train. Mr. Hughes was an Elk and a Knight of Pythias. His body was buried at Anderson, Ind., his home.

T. Shepherd Smith, professionally known as T. S. Shepherd, died in Florida recently. He was at one time a member of the Elkie Auerstrom company, and was a native of Iowa Falls, Ia. His body was taken to Sea Girt, N. J., for burial.

Louis J. Munroe, of Paul Gilmore's company, died of lockjaw at St. Francis Hospital, Wichita, Kan., on Jan. 18. Some time ago Mr. Munroe was accidentally wounded by a pistol shot. The wound instead of healing grew worse, and lockjaw set in. The body will be brought to this city for burial.

Eddie O'Dell, a well-known vaudeville comedian,

## Out Of Sight

Is what good judges say when you ask them what they think of

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For They Appreciate Its

Quality  
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Largest, oldest established and most reliable; every style of dancing taught. We fit you complete for the stage. Success guaranteed. Engagements secured. Classes in Vaudeville, Light Opera, Pastime, Plastic, Mime and Stage Acting.  
A RECORD.  
See My Pupils:  
La Dada Belle, N.Y.C. at Casino; Mary Kline, Broadway to Tokio Co. at N.Y. Theatre; Olive Redpath, Saughy Anthony Co., at Herald Square Theatre; Nellie Lynch, Chris and the Wonderlamp, at Hammerstein's Victoria; Amy Miller, May Irwin's Sister Mary, at Bijou, N.Y.; Georgia Calne, with Roger Sherris; Mary King, Two Jolly Rovers; Arnold Gruner at Kett's; Barney Gilmore, Kidnapped by N.Y.C.; Jack Leonard, Two Jolly Rovers; Hooker and Davis, Johnson and Dean, Bloom and Cooper, Mile, Blain, Roger and Fiddle, McSane, Saine and Vera, Kitty Rooney, Julia Mackey, Sonati, and hundreds others.



Address 20 W. 15th Street, or care Minnion.

## SARAH TRUAX LEADING LADY.

Lyceum Theatre Stock Co., Baltimore, Md.  
Miss Truax, as Kate Kennion, had one of those emotional parts in which she excels, and worked up to a climax of grief in the third act with powerful realism. —*Baltimore American*, Jan. 23, 1900.  
Miss Truax, as Kate Kennion, the daughter of General Kennion, the character assumed by Mr. Cooper, appeared before the curtain a number of times in response to encores. Her artistic work is appreciated by the patrons of the playhouse. —*Baltimore Herald*, Jan. 23, 1900.

## R. OWEN MEECH

Eccentric Comedy and Old Men.  
AT LIBERTY. STOCK PREFERRED.

R. O. Meech as Chickwell gave a praiseworthy reading of a minor role. (Mysterious Mr. Bugle with Shubert Stock.) —*Buffalo Com.*  
R. O. Meech, as Sig. Tamborini, scored the greatest hit of the evening. (Burly Bury—Empire Stock Co., Buffalo.) —*Buffalo Times*.  
Mr. Meech, as Sam Gerridge (Caste), did good work. —*Buffalo Courier*.  
R. O. Meech was especially good. —*Dra. Mirror* Cor.  
Address 81 Johnson Park, Buffalo, N.Y.

## Louis E. Fridenberg

CHARACTER. COMEDY.  
SPECIALLY ENGAGED.

Address Minnion.

died in New York yesterday (Monday), from cancer, after a long illness.  
Ann M. Smith, mother of Beaumont Smith, of Stuart Robson's company, died in St. Louis, Mo., Jan. 25, aged eighty years.  
Mrs. Augusta Rockwood died on Jan. 22, in Chicago, Ill., aged fifty-three years. She was the mother of Lillian and Frank Black and Theresa La Mar.

John Birch invites offers.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - FEBRUARY 3, 1900.

Largest Dramatic Circulation in the World.

## TO ADVERTISERS.

As Monday, Feb. 12, Lincoln Day, will be a holiday, THE MIRROR must go to press earlier than usual on the number to bear date of Feb. 17. Advertisers will therefore please note that advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, Feb. 10.

## PERTINENT CRITICISM.

NORMAN HAPGOOD's article in the first number of the new *International Monthly* on the theatrical conditions in this country, substantially republished in THE MIRROR, has attracted more attention than any recent magazine feature, and is steadily commented upon by newspapers here and there whose influence is as notable as their freedom of expression. No doubt these newspapers are influential because their public can rely upon them to discuss any question of moment without fear or favor.

THE MIRROR has published extracts from articles on Mr. Hapgood's subject in the *Chicago Tribune* and the *Denver Republican*, the *Chicago Times-Herald* and the *St. Paul Pioneer-Press*. "How long the American people will submit to this stifling of all free initiative on the part of playwrights or actors," said the *Chicago Tribune*, "or how long it will require before this vicious commercializing of the drama shall compass its own sordid ruin, remains to be seen." "The love of fair play is very deeply implanted in the American heart," comments the *Chicago Times-Herald*, "and while a syndicate may have the right to control as many theatres as possible, the public will certainly resent any form of dictation the purpose of which is to silence or injure all stars and companies that will not pay tribute to the trust. This is the danger line, and while the trust is able to overstep it in New York, owing to the unaccountable servility of the newspapers, the rest of the country is independently and unalterably opposed to such tactics."

No combination of this kind that cannot stand to have its methods explained and criticised can possibly live long in this country. It is the unwise boast of the spokesmen of this particular combination that writers on various newspapers outside of New York that have criticised its methods have been compelled to "walk the plank." The particular form of coercion brought to bear upon mercenary newspapers in order to secure discharge from their service of conscientious dramatic writers who have felt impelled to protest against a sinister force in the theatre is well known. But, thanks to the independent and public-spirited portion of the press throughout the country, it is only in isolated cases that the combination is able thus to wreak its revenge. There is coming a time when this species of tyranny, which squares with so many other details of the method of this combination, will have to be fully accounted for to a public that will demand the punishment of those guilty of it, thanks to newspapers that can neither be bribed nor frightened.

## PHOTOGRAPHIC COPYRIGHT.

LAWS that protect property rights are good laws, without question. All laws that relate to copyright are well based, but some of them are defective—for they represent a comparatively new principle in legislation—and the law protecting photographic copyright has seemed to be particularly defective. The enforcement of any law throws lights upon it that mere theories cannot disclose, and enforcement often results in the repeal of bad laws and the perfection of those that, though well grounded, may be insufficient or unjust.

The statute to protect copyrights in photographs has at times seemed to be defective, because under it well-meaning publishers have been punitively inflicted and unprincipled photographers have been rewarded, although the plain intent of the law is to protect the property rights of all photographers and punish publishers who might violate those rights. As the law stands, it forbids the reproduction of a photograph by a publisher without the consent of the owner of the copyright "first obtained in writing signed in the presence of two or more witnesses." The penalty provided for unauthorized publication is a forfeit of one dollar "for every copy found in the possession of the publisher."

Strangely enough, it appears that the lower Federal courts heretofore have agreed with the contention of plaintiffs that this penalty could be applied to every copy of a newspaper, magazine, or other publication containing a copy of an unauthorized picture circulated by a defendant. But in a recent case the Supreme Court of the United States has narrowed the imposition of the penalty to the very terms of the law—namely, to copies "found in possession" of a defendant only. The holding of the Court is that as the law is penal in its nature, it must be construed with such strictness as to safeguard the rights of a defendant while preserving the obvious intention of the Legislature, arguing that otherwise the law would permit the owner of a copyright to lie by during the two years allowed him to bring suit, permit another to publish the work during that time, and then recover for the multiplied copies. There have been cases in which this purpose on the part of cunning owners of copyright has been plain, and the new construction plainly is punitive enough to insure the reasonable safeguarding of copyright on photographs. In short, the new holding will result in less hardship all round than would strict enforcement under former holdings, although it may discourage certain phases of photographic industry that are no more to be commended than are deliberately dishonest publications that pay no regard to copyright.

## ORIGINAL, BUT SUPERFICIAL.

THAT was an interesting statement that was made the other day in London by MARIE CORELLI and duly cabled to one of the New York newspapers that indulge in such luxuries.

MISS CORELLI now lives at Stratford-on-Avon. She went up to London to witness a Shakespearean production, and while in the metropolis gave voice to a theory whose originality no one will dispute. "You still can find at Stratford," said she, "such extraordinary characters as BOTTOM, the weaver; FLUTE, the bellows maker [sic], and SNOUT, the tinker." MISS CORELLI added that in that ancient town she "knows a perfect FALSTAFF who would in every way fit SHAKESPEARE's famous character." Moreover, the lady concluded that "to understand SHAKESPEARE it is necessary to know the scenery of Stratford absolutely, and be acquainted with the people there."

No doubt there is much in Stratford that inspires the imagination of one that would study SHAKESPEARE, and yet many persons who have never been to Stratford and never will be able to visit that ancient town understand SHAKESPEARE almost as well as they could if they should familiarize themselves with the place whose only claim to immortality rests in the fact that it was the home and is the burial place of the poet.

MISS CORELLI's broader statement can hardly be credited unless she also shall find at Stratford such persons as ROMEO and JULIET, HAMLET and OPHELIA, OTHELLO and JULIUS CÆSAR, KING LEAR and MACBETH, ANTONY and CLEOPATRA, SHYLOCK and IAGO, and many others that figure in SHAKESPEARE. Stratford is by no means the world in miniature, and SHAKESPEARE could not have drawn all his inspiration from the place of his nativity. As to Stratford being the home of such "extraordinary characters" as BOTTOM, the weaver; FLUTE, the bellows mender, and SNOUT, the tinker, that may well be believed, for types of these persons are found in many com-

munities in association with such worthies as QUINCE, the carpenter; STARVELING, the tailor; SHALLOW, the justice; DOGBERRY, the constable, and like homely and amusing persons. It is easy to be superficial while assuming to be profound.

## PERSONAL.



RORKE.—Kate Rorke, who is pictured above, intends to revive *The Squire*, by Pinero, in London, it is said.

HENRY.—Ethel Henry was unexpectedly called to recite at the Lotos Club last Thursday afternoon, the occasion being ladies' day, and was very happily received.

O'NEIL.—Nance O'Neil and her company will sail from Vancouver for Australia on Feb. 9.

MELBA.—Nellie Melba, according to a cable dispatch from Berlin last week, is suffering with influenza and her appearance in the German capital was postponed.

HAMPTON.—Mary Hampton has resigned from the Frawley company in San Francisco and will return to this city.

ARONSON.—Rudolph Aronson sailed last week for Paris, where he expects to conduct a roof-garden during the Exposition. He will also secure novelties for presentation here.

HERBERT.—Victor Herbert, upon his return to Pittsburgh, will receive a silver loving-cup as a gift from the members of his orchestra.

LANGTRY.—Mrs. Langtry is reciting Rudyard Kipling's "The Absent-Minded Beggar," at the Garden Theatre after the performances of *The Degenerates*.

BROWN.—Colonel T. Allston Brown, whom not to know argues one's self unknown in the dramatic profession, celebrated his sixty-fourth birthday on Jan. 16.

EVANS.—Charles E. Evans has purchased from David Belasco a half interest in the road rights to *Naughty Anthony*, and expects soon to return to the stage in the title-role of this successful farce. The purchase price for the half interest is said to have been \$20,000.

PALMER.—A. M. Palmer will go to Europe in the Spring to consult with several authors at work upon new plays for Richard Mansfield. Mr. Mansfield has approved the first scene and costume designs for his revival of *Henry V*.

CORRIGAN.—Emmett Corrigan has succeeded Edward J. Morgan in the title-role of *Ben Hur* at the Broadway. Mr. Morgan will be seen in *The Ambassador* at Daly's next week.

RUSSELL.—Annie Russell may be seen next season as Lorna Doone in a dramatization of R. D. Blackmore's novel of that name, now being made by Louis N. Parker.

DAVIS-OPP.—Fay Davis will be the Queen Flavia and Julie Opp the Rosa Holf in George Alexander's production of *Rupert of Hentzau* at the St. James', London.

VANBRUGH.—Irene Vanbrugh will be John Hare's leading woman in his coming tour of this country.

KING.—Everett King will be seen in a character role in the new production, *Across the Pacific*.

BLOUET.—Paul Blouet (Max O'Rell) arrived in this city recently from Europe to begin a lecture tour.

COGHLAN.—Rose Coghlan will play Lady Garnet, the role originated in this country by Ada Rehan, when *The Great Ruby* is produced at the Fourteenth Street Theatre on March 19.

GROSSMITH.—George Grossmith's coming American tour will begin at Association Hall, Boston, on Feb. 14.

DE MILLE.—William Churchill De Mille, son of the late H. C. De Mille, made his debut as a dramatist recently, when *A Mixed Four-some*, a one-act comedy, written by him, was produced at an entertainment given by the Educational Alliance, of this city. The young author and his brother, Cecil Blount De Mille, appeared in the cast. The comedy may be done by the American Academy of Dramatic

Arts, at which Cecil Blount De Mille is a student.

WARFIELD.—David Warfield may become a star under David Belasco's management, when his contract with Weber and Fields expires. Negotiations have been under way for a long time, but the parties interested have not come to a definite understanding.

BELLEW.—Kyrle Bellew, who has just recovered from a severe attack of influenza, has sailed for Cairo, Egypt, for the benefit of his health.

GILLETTE.—Viola Gillette, formerly a member of the Castle Square Opera company, has achieved much success as Allan-a-Dale in Williamson and Musgrove's production of *Robin Hood* at Her Majesty's Theatre, Sydney, N. S. W. Miss Gillette went to Australia with Hoyt and McKee's company, and was loaned for the *Robin Hood* engagement. Mr. Williamson has offered her a permanent position in his Royal Comic Opera company.

## THE THEATRICAL TRUST.

### It Is Found Lamentably Lacking.

Toledo Commercial.

That combination that is known as the Theatrical Syndicate has received several hard jabs in one way and another, but it has remained for Norman Hapgood, the well known dramatic writer, to give its workings a calm, judicial and dispassionate summing up. This he does in the current *International Monthly*, and it is needless to say that the Syndicate, after being weighed in the balance, is found lamentably lacking. While giving Charles Frohman credit for personal qualities of a high sort, he shows how he and his associates have so thoroughly encompassed the American theatrical field that the actor, manager, playwright and the avenues of publicity are absolutely within the strong arm of the combination. Only one leading American artist is outside of the Syndicate. Mr. Hapgood says that this is the Syndicate's ultimatum to all high grade theatre owners: "If you do not do business with us on our own terms, we will not let you have first-rate attractions. If you do, we will destroy your rival, or force him to the same terms. For the bookings we will take a share of the profits." To the actor or traveling manager it can say: "You must play in our theatres or in barns. For our theatres we make our own terms. We will show you contracts, but they will not be signed by us until the last moment, so that your bookings or terms may be changed at our convenience." To both they can say: "Nominally, we act as your agents. In reality, we are your absolute masters."

### Well for the Public to Read.

Concord, N. H., Evening Monitor, Jan. 1.

But the most needed article of the number is by all odds Mr. Hapgood's caustic, though not bitter, criticism of "The Theatrical Syndicate." This is a word which has long waited for the authoritative speaking; it would be well for the American public to heed it. Mr. Hapgood, who is the dramatic critic of the *New York Commercial Advertiser*, as well as an essayist and biographer of established reputation, shows us that practically the entire present and future of the American stage is "in the hands of six business men, some with clean records, others with black ones, but all uncultivated." The result is seen in the production and forced runs of *The Conquerors*, *Phroso*, and the long line of nasty French farces; while Augustus Thomas's Arizona, a worthy product of a great American playwright, has to fight hard for its life.

### An English Warning.

London, Eng., Daily Mail.

It is our duty to see that the thin end of the Trust's wedge is not inserted in London.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

FRANK HUBER: Irving's Robespierre was reviewed in THE MIRROR of Nov. 4, 1899.

B. D. Columbus, O.: The actress mentioned is with Daniel R. Ryan's company.

DORRIN, Montreal: Address Ritzmann, Broadway near Twenty-second Street, New York City.

C. F. D., Amsterdam, N. Y.: Write to the Eaves Costume Company, 63 East Twelfth street, New York City.

G. S. W., Fultonville, N. Y.: Inquiries should be addressed to the Grand Opera House, Galveston, Tex.

M. E. N., Boston: James K. Hackett was born at Wolfe Island, Ontario, on Sept. 6, 1860. His parents were professionals.

R. R. L., Toronto: Roberts and Ince, 1441 Broadway, or Thomas Ebert, 1308 Broadway, New York City.

E. J. W., Cincinnati, and M. R., Cleveland: Letters addressed in care of THE MIRROR will be advertised.

SENIOR STUDENT, New York: 1. The roles mentioned are character roles. 2. The matter of height has nothing to do with dramatic ability or promise. It may dictate in a measure the line of work to be pursued.

CONSTANT READER, San Francisco: 1. His first New York appearance was made at the Grand Opera House, Aug. 26, 1883, in *The Lights of London*. 2. They are not "one and the same." 3. We have not heard so.

M. G., Philadelphia: 1. Address in care of THE MIRROR, and the letter will be advertised. H.: 2. Al Leech is now playing vaudeville dates with the Three Blossoms in a sketch by George M. Cohan.

W. K. T., Albany, N. Y.: 1. Anna E. Davis died at the Deaconess Hospital, Indianapolis, Ind., on Oct. 23. 2. Letters addressed to the players mentioned in care of THE MIRROR would be advertised.

J. S., New York City: At some theatres the ushers are employed regularly in putting out lithographs and attending to other work. At others they are engaged simply as ushers. Wages vary according to the amount of time occupied. Apply to theatre managers.

C. P. McC., Washington: Wilson Barrett presented *The Sign of the Cross* for the first time at the Grand Opera House, St. Louis, Mo., March 28, 1895. His latest appearance in Washington occurred May 6-11, 1895. His repertoire for his tour included *The Manxman*, *Claudian*, *The Silver King*, *Hamlet*, *Othello*, and *Virginia*.

G. G. G., New York: 1. The role of Edith Varney was called Lillian Varney when Secret Service was first acted at the Broad Street Theatre, Philadelphia, May 13, 1895. Mary Hampton originated the part. Odette Tyler originated the role of Caroline Mitford, subsequently played by Hope Ross. 2. The drawing by Walter Burridge in the Christmas MIRROR was an original.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Jan. 5 to 14, 1900.

AN ENEMY TO THE CZAR. By John A. Fraser.

OUR RYAL MAJESTY. By M. F. Delaney.



## THE USHER.



The recent death of Miss Ingham, of the Murray Hill Stock company, has been attributed by several newspapers to exhaustion from overwork, and the sad case has been used as a text to illustrate the dangers incurred by actors who face the arduous work of the present day stock system.

Miss Ingham's case was altogether exceptional. I do not think the mortality among stock actors has been greater than among those in traveling organizations. Nor is it certain that Miss Ingham's life would have been prolonged—she suffered from a heart trouble—had she not been engaged for some time in the exacting routine of the Murray Hill Theatre.

Opera singers and touring actors have been stricken suddenly on the stage, in dressing-rooms and in railway trains. Such tragic summonses have been known within the past five years. But they were not pointed out as illustrations of the perils of singing, acting, and the combination system.

Stock work in the "palmy days"—when the bill was often changed nightly and sometimes consisted of a farce, an interlude and an after piece, besides the regular play—was harder than it is now, and yet the old time actors were a rugged, sturdy, long-lived race.

Women frail in health ought not to undertake the ceaseless study, rehearsing and acting which a stock engagement involves, or any other exhaustive labor; but those physically and mentally fit for the struggle need not fear it. Indeed, there are many who have told me that they prefer the activity called for in a stationary company to the racking hardships of travel with organizations that make a specialty of one-night stands.

The Chicago Post republishes an editorial from a New York paper which it has received from Charles Frohman. The editorial related to the appearance of Maude Adams in The Little Minister at the Criterion Theatre, and it said, among other pleasant things:

We ask actors, actresses, managers, and the public to observe the following facts:

Miss Adams does not have to repeat on the stage lines that she would be ashamed to recite in private life.

She does not depend for her success on stockings or undershirts or immodesty.

She does not earn a living by pandering to indecency.

Happily, this is all true. Unhappily, it is not true of some other actresses in Mr. Frohman's employ. As the Chicago Post aptly observes, "It was in this very house, the Criterion, where Miss Adams is now an illustrious example that Mr. Frohman first produced The Girl from Maxim's."

The Park Theatre in Philadelphia is to be sold at auction on Feb. 15. There will be competition for the property. I am told there is already a bidder who will offer \$125,000. It cost the late Manager Fleishman a great deal more than that.

Wilson Barrett finally disposes of the charge that he plagiarized The Sign of the Cross from "Quo Vadis" by the authenticated statement that "Quo Vadis" was not published in Poland until March, 1895, while The Sign of the Cross was produced by Mr. Barrett in St. Louis a year earlier.

The singular similarity of the story and character of the play and the novel is accounted for by Mr. Barrett on the theory that both he and Sienkiewicz sought the same sources for material in connection with the Neronian period.

Mr. Thomas' new play, Oliver Goldsmith, which Stuart Robson will bring to New York soon, possesses qualities that ought to commend it to our more intelligent theatregoers. I had an opportunity to see it out of town the other day and I found its qualities refreshing and delightful.

The play is slender in plot, but it is rich in refined comedy and tender sentiment. The second act is particularly well conceived. Oliver, Dr. Johnson, Garrick, Mrs. Featherstone and Mary Horneck are admirably drawn characters, and the atmosphere of the period is generally sustained with a discriminating literary touch. There are a few anachronistic lines in the vein of modern slang and colloquialism, however, that should be eliminated forthwith.

Mr. Robson finds a congenial role in Oliver, which he plays skillfully and feelingly. The more serious phases of the whimsical character are those that lie well within the boundaries of a true comedian. Mr. Dixey may not realize the Garrick of history and tradition

any closer than Mr. Thomas, but he acts the actor with delicious humor, unflinching spirit and grace. In the last act he "doubles" an English bailiff wonderfully well.

But "we anticipate," as the novelist of other days was wont to exclaim. Oliver Goldsmith and its excellent interpretation will soon be on the metropolitan boards and that will be the time for extended review and criticism.

## NEW SUMMER GARDEN IN ST. LOUIS.

The Delmar Garden Amusement Company, with a paid-up capital of \$30,000, was incorporated in St. Louis last week by Augustus A. Bush, Louis C. Dennig, J. C. Jannopoulos, Samuel Gumpertz, Harry C. Donnecker, and William Jena.

The purpose of the company is to construct and manage a new summer amusement park, to be known as Delmar Garden, that it is claimed will be one of the largest and most complete enterprises of its kind in the world. A tract of forty-five acres on the outskirts of St. Louis has been leased, and work on its improvement will be begun at once. It is planned to open the garden on May 27. The attractions will include a vaudeville theatre, with a seating capacity of 4,500; a circus, a water pantomime, and many other other features. Samuel Gumpertz, at present manager of Hopkins Theatre, will manage the new park.

It is said that the contemplated improvements will cost \$100,000. The incorporators expect to reap a harvest during the Louisiana Purchase Centennial Exposition, to be held in St. Louis in 1903. The name of Augustus A. Bush among the incorporators is taken as an indication that the Anheuser-Busch Brewing Company, of which he is vice-president, is largely interested in the enterprise.

## THE WOES OF YIDDISH PLAYERS.

The wrangle recently precipitated at the Hebrew theatre in the Bowery by the strike of members of the Hebrew Actors' Union was continued last week, when unavailing efforts were made by the Union to have stand hands and others ordered out in sympathy strike by the Central Labor Union. The labor leaders decided that as the Hebrew actors were engaged to perform before striking they would refrain from interference. Moreover, investigation satisfied the Central Labor Union that the actors had not been underpaid as they had represented. Substitutes from non-union ranks were engaged to act at the theatre chiefly involved, the People's Matters were further complicated by disturbances in Chicago, whither representatives were sent by local Jewish managers to secure players from the Jefferson Street Theatre in the windy town. Glittering inducements were made to these actors, who promptly accepted. Then the Chicago manager offered more, and the New Yorkers increased their bid. The actors contentedly accepted each proposition of larger pay, until at last the Chicago manager dropped out and certain actors started Eastward. Just as the New York representatives were about to leave for this city, however, their Chicago colleague played a vengeful card by entering their arrest on a charge of conspiracy to destroy his business.

## DUSE'S REPORTED ENGAGEMENT.

A story was published last week to the effect that Eleonora Duse would revisit this country next season, under the management of Liebler and Company, and would be seen in this city at Hammerstein's new Republic Theatre. When questioned by a Mirror man regarding the matter, George Tyler, of Liebler and Company, said: "Before Signora Duse's illness we were in negotiation with her representative for her appearance here next season under our management. When she was taken ill and it became doubtful whether she would be able to act for some time, the negotiations were dropped and nothing further has been done about the matter. Should Duse recover her health and be willing to come to America, it is possible that the arrangement may be consummated. Any definite announcement, however, is premature."

Signora Duse is said to be in Paris at present. Her health is reported as much improved.

## MYLES MCCARTHY'S NEXT PLAY.

Myles McCarthy, now on his way East after a successful tour to Denver, is about to produce a spectacular Irish trick play, A Broth of a Boy. The Hartz Brothers, pantomimists and acrobats, may be engaged after their vaudeville season in Europe, and then Mr. McCarthy will shelve Dear Hearts of Ireland, expecting to continue with it in the same territory next season. Mr. McCarthy wishes it understood that at present he is not connected with any other organization than Dear Hearts of Ireland, despite reports to the contrary.

## THE MERCHANT IN JAPANESE.

Otto Kawakami, Sada Yacco, and their Japanese company played The Merchant of Venice for the first time in Japanese at the Boston Theatre on Jan. 25. The version was unique, to say the least, and attracted much attention as a dramatic curiosity. The acting and the scenery were highly commended.

## MUSIC NOTES.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, Le Prophete; Wednesday, Die Meistersinger; Friday, Don Pasquale and Cavalleria Rusticana; Saturday, Tannhauser and Faust.

The Kneisel Quartet gave their third concert on Jan. 23 at Mendelssohn Hall, being assisted by Madame Szumowska.

The Pittsburgh Orchestra, conducted by Victor Herbert, made a successful local debut as an organization at Carnegie Hall on Jan. 23, with Marie Brema as soloist.

Perry Averill gave an enjoyable song recital at Mendelssohn Hall on Jan. 23.

The fourth local season of the Adamowski quartet began on Jan. 23 with a concert at Sherry's, Ignace Paderewski appearing with them.

Mark Hambourg gave another piano recital at Mendelssohn Hall on Jan. 23.

Madame Gadske was the soloist at an impromptu musicale at the New York College of Music on Jan. 23.

The Dannerbush String Quartet gave a concert at Sherry's on Jan. 25, with Frederic Howard as soloist.

David Bispham offered another song recital at Mendelssohn Hall on Jan. 25.

The fourth public rehearsal of the New York Philharmonic Society occurred on Jan. 26 at Carnegie Hall, with Madame Schumann-Heink as soloist.

An immense audience attended the Sunday night concert at the Metropolitan Opera House, in spite of very bad weather. Emma Calvé, billed to appear, disappointed, but Suzanne Adams acceptably took her place. The concert, all in all, was perhaps the most enjoyable of the season. The honors fell to the share of Madame Schumann-Heink, who sang four numbers with exquisite art. M. Salinger, in splendid voice and excellent humor, was next in favor, with several numbers admirably sung. Pol Plancon was also to the fore, and Emil Paar felicitously conducted the orchestra, which played generally well, though the tones blended not always gracefully.

The Williamsburg, N. Y., Liederkreis held high carnival on Sunday and successfully burlesqued the late "Franklin Syndicate."

## THE STANHOPE-WHEATCROFT MATINEE.

The pupils of the Stanhope-Wheatcroft Dramatic School appeared in public, for the first time this season, on the afternoon of Jan. 25, at the Madison Square Theatre. The house was crowded.

It not infrequently happens that a young player of great promise steps unexpectedly into the hearts of the people at these matinees. Every auditor feels himself to be more or less of an explorer. He may assist in the discovery of a new genius—and therein lies the fascination of a student's matinee.

The performance on Thursday afternoon brought forward nearly thirty of the Stanhope-Wheatcroft pupils. Of that number three at least gave evidence of unusual talent. These were Lena Raffetto, Robert Deshon and Edward B. Lally. The others, without exception, acted creditably, and several besides the three mentioned might have shown with equal brilliancy had the calculus of chance been turned in their direction.

The four plays presented were well suited to the purposes of the occasion, though only one of them had practical dramatic merit. Two of them, At the Hearth, by Harvey Palmer, and A Juliet of the People, by Willis Steidl, were of a serious nature. The other two, The Mikado's Message, by W. R. Harlan, and The Guests of Honor, by Carrie V. Schudermann, were the most farcical of farces. All were mounted as well as need be, and were presented, on the whole, as smoothly as might be expected, when it is remembered that the pupils had but three months' training.

At the Hearth was played by the following cast:

Hubert Brenton ..... Charles W. Hanford  
Kate Brenton ..... Daisy Kimball  
Ellen Trevor ..... Julie Elspeth  
Rev. Mr. Lansford ..... Edward B. Lally

Daisy Kimball impersonated sympathetically the heroine, Kate Brenton, a girl who, while mourning the death of her lover, endeavors to aid her brother and her friend, Ellen Trevor, into the happiness that she herself may never know. Julie Elspeth played the ingenue part gracefully. Charles W. Hanford was an acceptable Hubert, and Edward B. Lally acted earnestly the role of the young clergyman, Mr. Lansford.

The Mikado's Message brought no new idea to the stage of farce, nor were the old situations that it contained well used. A traveler, just returned from Japan, brings word to several members of a Woman's Emancipation League that the Mikado is about to send to America fifty thousand of his countrywomen to take the places, in the hearts of American men, that the American women have resigned. This news and the appearance of four attractive Japanese girls that have been brought as samples by the traveler creates consternation among the emancipationists and they forthwith exert themselves to win back the affection of their husbands and sweethearts. The roles in the farce were distributed as follows:

Jack Erhart ..... George Gruber  
Tom Finley ..... Edward B. Lally  
Nathaniel Cheat ..... Robert Deshon  
Michael ..... Fred W. Cousins  
Mrs. Nathaniel Cheat ..... Frances Wheeler  
Julia Dundy ..... Cora L. Hunter  
Queenie Mann ..... Cora L. Hunter  
Oh Pe Ra ..... Mabel Arnold  
Lib Bett O ..... Marie Secode  
De Be Mi Pa ..... Mildred Keith  
Sai La De ..... Edna Eulip

The young women engaged in the presentation were like vivacious and attractive. None of them were convincing, however, since they were all more or less nervous. The four Japanese girls danced gracefully and were artistic in pantomime. The young men acted as naturally as their rather unnatural roles permitted.

The event of the afternoon was the performance of Willis Steidl's one-act tragedy, A Juliet of the People. A bit of good dramatic material was this little play, and in acting it the students showed a creditable degree of appreciation and enthusiasm. The action takes place in a square of Verona, before the half ruined house of Stefano, a saddler. The daughter of Stefano is beloved by Tonio, a wealthy but worthless idler, and Romeo, a Venetian gondolier. Giulietta, the daughter, elects to bestow her heart upon Romeo, and the latter is murdered on the eve of the wedding day, by Tonio. The picturesque atmosphere of the time and place was brought out by a crowd of peasants that passed to and fro attending to their various daily duties, and the illusion was considerably heightened by the distant choral music that was introduced during the quieter scenes. The play was cast as follows:

Romeo ..... Charles W. Hanford  
Tonio ..... Robert Deshon  
Giulietta ..... Lena Raffetto  
Brigitta ..... Ella S. Hanford  
Gianetta ..... Ivy Houston  
Tessa ..... Mary E. Kintzing

Lena Raffetto, as Giulietta, played with poetic feeling, lending distinction to her simpler lines and rising to considerable emotional strength in the tragic passages. Her diction was not perfect, but she was quite forceful enough at the last, but withal she gave a well balanced performance that charmed by its sweetness and earnestness.

Robert Deshon, as Tonio, was full of life and vigor, and his work was commendable from every point of view. Edward B. Lally, whose work in the two preceding plays was not noticeably good, impersonated the venerable old saddler, Stefano, with dignity and with a fine sense of dramatic color. Ella S. Hanford and Ivy Houston were very satisfactory in two small roles, and Mary E. Kintzing gave a capital characterization of the vengeful old peasant woman, Tessa. One of the students, in the garb of an old hag, did a bit of gruesome character work that should be credited to her, although her name did not appear on the programme.

The performance ended with the presentation of The Guests of Honor, a farce built upon the idea of two portraits, one of George Washington and the other of Martha Washington, coming to life and being confronted with the ill-breeding and vulgarity of the present day. The farce had no dramatic value, but it served to introduce a host of graceful girls, who looked pretty and danced gracefully. The cast was as follows:

Adela ..... Jean Newcombe  
Bertha ..... Eugenia Flag  
Florence ..... Marie Wilkes  
Deborah ..... Ivy Houston  
Eleanor ..... Catherine Marlane  
Mabel ..... Ellen Lewis Lee  
Nurse ..... Hazel Steiner  
Reginald ..... Fred W. Cousins  
Fay ..... Maude Depew  
George Washington ..... Charles W. Hanford  
Martha Washington ..... Alice M. Skinner

John Newcombe, Ivy Houston and Alice M. Skinner acted the parts allotted to them delightfully, and Charles W. Hanford was an estimable George Washington in appearance, voice and manner.

The incidental vocal music of A Juliet of the People was performed under the direction of Albert Grand Thiers, and the dances of the two comedies were arranged by C. Constantine. Very pretty souvenir books, containing portraits of Mrs. Wheatcroft and all of the pupils who appeared in the performances of the afternoon, were distributed.

## BELLE ARCHER'S NEW PLAY.

Forbes Hermann has completed the third act of the romantic comedy of Western life and manners that he is writing for Belle Archer, and in which she will star next season. The work is said to be somewhat on the order of Clyde Fitch's The Cowboy and the Lady, with less of melodrama and more of humor. The title has not been announced, and "Belle Archer" is all the clue to the name. The play will be completed in May.

## DEPEW OPERA HOUSE BURNED.

The Depew Opera House, Peckskill, was burned at 7 o'clock yesterday morning. The house, which cost \$80,000, was wholly destroyed, the walls only standing after the fire.

## GOSSIP OF THE TOWN.



Ernest and Fred Shipman, of Toronto, Canada, have made a pronounced success with their Lyceum company in Shakespearean repertoire this season, playing to record houses in almost every instance. The company is strong and well balanced and uses fine costumes and special scenery. The advance sale of seats, by subscription, is never less than \$100 before the paper goes up, and in Ogdensburg last week it reached \$165. Next season these managers will continue the present company in a similar line of work, and put out a second company, producing one of the strongest royalty plays procurable. The excellent work of the company, which is vouched for by many return dates, and the growing popularity of the Messrs. Shipman is assuring them a path to success in their managerial career.

Richard Buhler, who plays Andrus Plantius, in Quo Vadis, at McKiver's Theatre, Chicago, during the recent absence of Arthur Forrest, went on as Petronius at two performances. During the ten days' illness of Joseph Haworth, Mr. Buhler was called upon to play the role of Marcus Vinicius, which he enacted in a highly creditable manner, he assumed both parts on shortest notice and without rehearsal.

John Stapleton is staging The Greatest Thing in the World, to be produced by Sarah Cowell Le Mayher and her company.

James A. Herne, in Sag Harbor, will open Hammerstein's new Republic Theatre on Sept. 3.

An attempt was made on Jan. 26 to burn the Chinese theatre at Vancouver, B. C., wherein was an audience of some 400 celestials. The flames were discovered in time to save the building and prevent a panic.

Henry Graham, once of W. H. Crane's company, arrived from Europe on Sunday, to secure fire apparatus and horses for Charles McCarthy's spectacle, The Great New York Fire, to be shown at the Paris Exposition.

Alfred Kelcy, recovered from his two weeks' illness, has resumed his part in Casey's Troubles.

Warner Crossly, late manager of Arthur W. Tams' publishing department, has resumed his work as musical director and is with Fanny Rice.

Walter Perkins has secured the rights to My Friend from India for the entire country next season. His present tour in his original role, the theosophical barber, in this farce, has been most successful.

The Almanac for 1900 published by the Philadelphia Inquirer contains, besides the usual "useful information," a long list of the real names of prominent actors and actresses, and an interesting collection of facts about the American stage of twenty years ago.

The Philadelphia Times Almanac, lately issued, contains stores of information about the world in general and Philadelphia in particular. Its theatrical department contains a list of eighteen theatres, which is a goodly number indeed for a city of Philadelphia's home-loving reputation.

Etta Morris, soubrette with The Beggar Prince company, suffered the loss of a trunk and part of her wardrobe at Mason City, Ill., on Jan. 22. The stage manager placed the trunk too close to the dressing-room stove, and during the evening it took fire. No other damage was sustained and Manager Frank reimbursed Miss Morris for her loss.

Zelle Davenport, who was engaged by Liebler and Company for The Children of the Ghetto, to replace Ellen Burg in the part of Leah, appeared in that role last week, scoring a decided success.

Kitty Loftus, who was seen at the New York early in the season, has been engaged by F. R. Benson for his Shakespearean revivals at the Lyceum, London. Miss Loftus will play Puck in A Midsummer Night's Dream, Maria in Twelfth Night, and other parts. She may return to this country next season.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

Frank P. Haven, agent of the Iola Pomeroy company, has left that organization to join A Doctor's Warm Reception.

In addition to the several Hoyt comedy productions already under his management, Fred E. Wright will revive Hoyt's A Hole in the Ground next season. He will direct also the starring tour of Belle Archer in her new play.

Eddie Weston, of Weston and Beasley, has joined Kelly's Kids, to play Kelly, Bessie E. Beasley (Mrs. Weston), upon physician's advice, has decided to rest for the remainder of this season. Next season they will open in their new farce-comedy, Old Puddin' Head.

Nellie Howard, Della Watson, Charles Emery and John F. Bailey closed with A Merry Chase, Jan. 20, at Belvidere, Ill. Nellie Howard joined Dave B. Lewis' Uncle Josh Sprucey, Jan. 22; Della Watson, John F. Bailey and Charles Emery have signed with A Gigantic Liar, opening Feb. 3.

Josie Lloyd is winning much praise for her acting as Cecil in The Span of Life.

Dick Brown is still with George W. Monroe, playing his old part, and is not with A Rag Time Reception, as was announced.

A successful entertainment for the "Bill" Anthony memorial fund was given last week at Chickering Hall. Emma Brennan Ince made a notable hit.

A daughter was born to Mr. and Mrs. Hugh Morrison at Waco, Tex., on Jan. 23.

The betrothal of Emma Italia and Abe S. Pyke, a Harrisburg tailor, has been announced.

Kate Claxton filed a petition in bankruptcy in this city on Jan. 26, with liabilities of \$10,739, and assets representing \$100 worth of clothing, claimed as exempt, and an accident insurance policy for \$12,000 that expires on Feb. 4.

Rhoda Cameron and Eugene White will appear at Daly's next week in The Ambassador.

Leigh Hunt sailed for Europe last Wednesday.

Lucy Day Ward, with Ward and Voken, entertained at the Vanderbilt Hotel on Thursday. Cards and luncheon were in order. Those present were Margaret Daly Vokes, Alice Raymond, Hattie Bernard, Belle Lorraine and Anna Hill.

Ivan G. Ryman, of Sag Harbor, N. Y., contemplates the establishment of a Long Island circuit of six theatres to enable attractions to play a week of one-night stands on Long Island.

The Belle of New York may be presented in Berlin by an American company during the summer.

Emil Bruggemann received a severe sword wound at the Germania Theatre on Jan. 23, a weapon having been whirled accidentally with too much enthusiasm by Bert Aaron during a performance of Die Fieschens.

Announcement is made of the recent marriage of A. L. Wilbur, proprietor of the Wilbur Opera company, and Maude Daniel, manager of the company.



D. Eloise Morgan sang the role of Germaine



charmingly, and her acting was if anything more graceful than usual. Gertrude Quinlan was a vigorous—perhaps a bit over-vigorous—Soubrette. Her acting has the animation and enthusiasm of youth that sometimes verges upon the boisterous.

Reginald Roberts was a delightful Grenacheux, Mr. Fructe a satisfactory Henri, and Frank Moulton a very capable Gaspard. Louis Casavant as the Bailiff was all that could be desired. The chorus, as usual, is to be credited with an artistic and spirited performance. The scenery and costumes were fresh and pretty, and the stage pictures, especially in the fair scene, were most attractive.

#### Metropolis—The White Slave.

This week's attraction at the Metropolis is The White Slave. Special attention has been paid to the scenery, which includes several effective acts.

#### At Other Playhouses.

CASINO.—The Belle of New York has entered its last fortnight here. The Princess Chic is undelivered to open with a matinee on Lincoln Day.

CRITERION.—Maude Adams continues in The Little Minister.

FOURTEENTH STREET.—Chauncey Olcott last night began his annual engagement in A Romance of Athlone, and sings new songs.

MANHATTAN.—Anna Held will celebrate the one hundredth performance of Papa's Wife on Feb. 15, with souvenirs.

RIJOU.—May Irwin pleases large audiences steadily in Sister Mary.

MADISON SQUARE.—This is the final week of Wheels Within Wheels. Next week, Coralie and Company, Dressmakers.

FIFTH AVENUE.—Three Little Lambs will be succeeded on Feb. 6 by The Countess Chiffon.

HERALD SQUARE.—Naughty Anthony still runs successfully.

GARDEN.—Mrs. Langtry now recites "The Absent-Minded Beggar" after the play of The Degenerates.

DALY'S.—The Ambassadors will succeed The Manxvines of Jane next week.

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott will be seen next week in When We Were Twenty-one, this being the last week of The Cowboy and the Lady.

#### JAPANESE ACTOR SERIOUSLY ILL.

Sugere Mikami, one of the chief actors of the Japanese company, that has been playing in Boston for several weeks past, was taken to the City Hospital, in that city, on Jan. 26, dangerously ill with cerebro-spinal meningitis. As an actor of female characters, he shared such roles with Madame Yacoo. He had been one of the most valuable members of the company, serving Manager Alexander Comstock as interpreter, speaking English and French fluently, having been educated in Paris and graduated from the American school in Japan. He was born in Tokio about twenty-four years ago, where he has a mother and three brothers living. He played equally well female and male characters.

#### THE ILLNESS OF OLGA NETHERSOLE.

Olga Nethersole, whose illness caused Wallack's Theatre to close last week, was billed to appear there in Sagho last evening, but on Sunday her physicians decided that her health would not permit of her appearance before Feb. 5. Miss Nethersole is suffering with a severe attack of tonsillitis. In Washington she regained her health sufficiently to proceed to Atlantic City early in last week and came thence to New York, fully expecting to play last evening. Sunday's relapse, however, changed the plans and another week's postponement was announced.

#### ENGAGEMENTS.

Florence Stanley, with John Griffith, to play Ande of Austria in The Three Musketeers.

Minnie Church, for the King Dramatic company.

Max A. Arnold, in advance of Cameron Clemens.

Walter Clifford, for The Countess Chiffon.

Emma Brennan Ince, Camilla Martin, John H. Ferguson, Charles Henwick, J. R. Homer, and John St. George as musical director, for Fun in a Boarding School.

M. H. Harriman, A. R. Jennings, J. M. Winne, Lee Hickman, Chester Jolly, Nellie Reynolds, Alice Jackson, Bessie Jackson, Frances Skelly, Louise Carter and Wilson Reynolds, for the Carter-Reynolds company, under management of Reynolds and Seymour.

Fannie C. Ferris, for the ingenue with Lyman Brothers in A Merry Chase.

John E. Ince, Jr., late of Zorah, is now playing the Bishop in What Happened to Jones.

May McKay and Harry Lane, for the Campbell Stock company at Winnipeg, Man.

Pearl Seward, who originated the heavy in Dark Deeds, has been signed for the lead in Across the Pacific.

Myron Leffingwell and Edie Darling joined Frank C. Campbell's Stock company at Winnipeg last week.

Albert Mahar, for A Greek Slave, succeeding Richard Carle.

Mac M. Barnes, to play General Fitz Hugh Lee in Remember the Maine.

Lillian Maynard, specially engaged by Thomas H. Davis for Have You Seen Smith.

Charles Bassett, for A Bunch of Keys.

#### COES

David Belasco has written a new third act for Naughty Anthony. It will be put on at the Herald Square Theatre on Thursday evening.

A new drop curtain, showing the Dewey Arch, has been hung at the Star Theatre.

Mrs. A. M. Palmer and daughter, Phyllis, will sail for Europe to-morrow (Wednesday), returning probably in March.

The one-legged impostor, Fitzgerald, has been reported again, this time representing himself as agent for the Diamond Brothers' Minstrels and leaving orders to obtain money. He was a guest of the Diamond Brothers for some weeks, but is said to have left them suddenly, taking money and clothing.

Helen Holland joined At Piney Ridge at Waterbury, Conn., playing the ingenue role, with but one rehearsal, and has been retained for the season.

Bessie Draper has closed with Henshaw's Pathfinders and joined Robertson's Hindoo Illusions.

Helen Bloodgood Garretson has been engaged to succeed Edna May in The Belle of New York when the company returns to Europe. Miss Garretson is a society recruit and will make her professional debut at the Casino shortly.

William Faversham and Jessie Milward have arranged to give at the Empire Theatre on Feb. 9 a benefit for the sick and wounded British soldiers in South Africa, and the destitute widows and orphans of the American soldiers that died during the recent war with Spain or in the Manila campaign. The Empire stock company, Mrs. Langtry, Nat C. Goodwin and Maxine Elliott, William Gillette and others have volunteered.

John Birch is a comedian.

#### THE STOCK COMPANIES.

Frances Whitehouse made her initial appearance with the Thambauer company at the Academy, Milwaukee, last week, playing Kate Merryweather in The Idler. Miss Whitehouse fills the vacancy caused by the retirement from the stage of Gertrude Homan, formerly ingenue and soubrette of this company. Miss Whitehouse, in spite of the embarrassment of following a warm favorite of long standing, was warmly received and has made a decidedly good impression. Eva Taylor, the leading woman, took a rest in preparation for her work this week as Portia in the company's production of The Merchant of Venice. In her absence, Mary Emerson played the lead in The Idler, and gave satisfaction. Eugene Moore, who has entirely recovered from his broken ankle, played the title role, and John Sainpolis presented a finished study of Sir John Harding. Other parts were played by R. C. Chamberlin, Edgar Baume, Samuel Lewis, Julia Blanc, and Lulu Hastings. William Yerrance and Donald Bowles rested.

A daughter was born to Mr. and Mrs. Burton E. Emmett (Mary Churchill), at Milwaukee, Wis., on Jan. 24. Mr. Emmett is present agent for the Thambauer Stock company at the Milwaukee Academy.

At the Theatre Francaise, Montreal, last week the stock company presented Young Mrs. Winthrop. Stella Rees made her debut as leading woman, playing Constance Winthrop. She was warmly praised by the press. Lucius Henderson and Frederick Webber won favor, and Lillian Buckingham's Mrs. Dick Chetwys made more than a passing hit. Stage Manager Drew Morton being taken ill with rheumatism Jan. 22, his place was taken by Thomas J. McGraw, who was not in the cast. Mr. Morton was at his post within a day or two. This week The Crust of Society is given.

The Valentine Stock company closed its fourth week at St. John, N. B., with The School for Scandal. Jessie Bonstelle and Charles Fleming as Lady Teazle and Sir Peter did their best work of the engagement. Ed Mawson, Jack Webster, and Ed Morrison as Charles, Joseph, and Oliver Surface, respectively, gave strong performances. Mr. Morrison is a newcomer in the company. Kate Blanche as Mrs. Candour and Robert Evans as Crabtree received praise. The fifth week opened with Romeo and Juliet. Honors were divided between Jack Webster as Romeo, Jessie Bonstelle as Juliet, Ed Mawson as Mercutio, and Kate Blanche as the Nurse. Jessie Bonstelle was a lovely Juliet to look upon, and her acting was admirable. The Lost Paradise followed.

The McFerrit Stock company, of Louisville, gave an elaborate production of Michael Strogoff last week. James M. Brophy scored a success as Strogoff. Jeannine Rodgers was excellent as Nadia. Henry Napier as Ivan Ogariff, Robert McWade and Frank Kendrick as the two Correspondents, Ada Levick as Martha, and Messrs. Ward and Moore and Messrs. Cooper, Kenne, and others gave finished performances. The costumes and scenic appointments were in good taste. Frederic Beck staged this production.

Henry Napier and A. W. Ellis have joined the McFerrit Stock company.

The Phillips Lyceum Stock company, of Brooklyn, has secured through T. H. Winnett Across the Potomac, The Great Diamond Robbery, and The Land of the Midnight Sun, for production in the near future.

Maurice Freeman, leading man of the Hopkins Stock company, St. Louis, has shown his versatility by successes as The Earl in Little Lord Fauntleroy, Harris Levy in Pawn Ticket 210, and Jim Radburn in In Mizouza.

Nadine Winslow, of the Hopkins Stock company, played Meg in Pawn Ticket 210 recently, in a way that brought memories of Lotia to her audience. Last week Miss Winslow again scored as Elizabeth in In Mizouza.

Harriet Clavenger, of the Boyle Stock company at the Grand Opera House, Nashville, was compelled to resign on account of illness. Her place has been taken by Goldie Gordon. Miss Clavenger was a favorite with the patrons of the house.

Mrs. Frederic Montague and Francis Grandison have joined the Boyle Stock company.

Marion Ballou made a hit as June in Blue Jeans with the Grand Opera House Stock company, Pittsburgh, week of Jan. 20.

The Woodward Stock company, Kansas City, gave an excellent performance of An Enemy to the King last week. This week the company produces for the first time in Kansas City The Great Diamond Robbery, to be followed by Mr. Barnes of New York.

Wright Huntington and George Farren were provided with such sharp pointed swords for their duel in An Enemy to the King that Mr. Huntington thought it wise to have a physician constantly within call during the production of the play by the Woodward stock.

Wilson Enos has announced in Kansas City a dramatic school, which he will open in September. It will be connected with the Auditorium Theatre. He will remain as character actor with the Woodward Stock, but because of ill-health, due to overwork, he has resigned the direction of the stage, which he had been most successful. Walter Craven, for a time stage director for the Dearborn Stock, has succeeded Mr. Enos.

The Hopkins Stock company, Chicago, is this week giving an extraordinarily good presentation of Neil Burgess' The County Fair. Mr. Burgess superintended the whole production, which is thoroughly complete, including the great horse race scene, and it is one of the hits of the season. Hattie Foley is Albin True and Sam Morris Otis Tucker. Both of the well-known roles with marked originality and success.

Frank Campbell has organized a stock company for a season at the Grand Theatre, Winnipeg, opening Feb. 5. In the company are Harry Mainhall, Miron Leffingwell, Thomas Doyle, Harry Lane, Sarah McKay, Sadie Handy, Edie Darling and others.

Louis Mitchell has been engaged as stage manager of the Durian-Sheeler Stock company, at the Girard Avenue Theatre, Philadelphia.

#### P. W. L. ENTERTAINS IN FRANCE.

The entertainment at the Exhibition Day meeting of the Professional Woman's League was a novel one, in that it was entirely in French. The programme was under the auspices of the Committee on Languages, and was given by the French class, of which Madame Hugnet is director. Gertrude Perry was chairman of the meeting.

Those that took part were Mrs. Edwin Arden, Emma Field, Miss Lunschloss, and Inez Crabtree, who sang; Belle Perry, who read a poem; Engel Summer, who recited; and Mrs. David P. Steele, who gave a monologue.

Ida Jeffreys-Goodfriend will be chairman of the Literary meeting on Feb. 5, and Mrs. John Glendinning will have charge of the drama meeting, Feb. 19.

#### NOTES OF NEW THEATRES.

Thomas Stapleton, of Detroit, Mich., has purchased property at Tamaqua, Pa., on which he will build a theatre in the Spring.

Work has been begun on a new theatre at Centerville, Ill., that will be ready for opening next season.

#### THE LEADER ON THE ROAD.

There are various kinds of rolls. Some are Vienna rolls, which our leading man has the habit of dipping in his coffee at breakfast, because he never wears his set of teeth until dinner time, for economy's sake. Then, there are soubrette-rolls, a hirsute adornment which I should not like in my coffee, nor in my soup either, under any circumstances. When I want my coffee bleached I take cream—when I can get it.

Just at present I am suffering from a soubrette-rolle. That's a horse of another color. Not the soubrette, but the kind of role she plays. They are "rough soubrette" roles. Terribly rough, in fact. For our "star" has been shining so many, many years in that line of parts that it has become a difficult matter to fit her with a character that is sufficiently starchy, soubrettey and "rough," all at once. There are not many plays in which the soubrette is the heroine, the savior of the life of the leading man, the defender of the ingenue's reputation, and the all-around god-of-the-machine. So, when our star cannot find a play to suit her, she writes one between breakfast and matinee time.

Now, our star's fund of language is about as adequate as her manager's fund of finances, or our stage carpenter's fund of costumes. It goes without saying that our master-mechanic "acts" between shifts. Have you ever known a stage carpenter on the road who didn't? I haven't. In fact, ours overdoes the thing. He plays small parts, attends to the baggage in the morning, to the ingenue after the show, and does specialties between acts. When he fails to make a hit in the glare of the footlights he goes "back" and hits nails.

To revert to our gifted star. She writes her plays by the no longer new process of turning top-sy-turvy the works of well-known dramatists, managing by hook or by crook to make the soubrette role heroic and "rough," suiting both her aspirations and her capabilities. Consequently, her characters are not subject to change. Her stage characters, I mean. She is invariably an "orphan waif," cute (for her age), with a gift for troubles and a specialty in the third act. She has, of course, never known a father, but was "found and reared" according to the following tabulation:

In The Streets of New York, by a poor laborer (Irish);  
In The Lights of London, by ditto apple woman (Irish);  
In The Crimes of Paris, by ditto musician (not Irish);  
In The Dungeons of Moscow, by ditto nihilist (not Irish);  
In The Feuds of Kentucky, by a ditto negro mammy (Irish).

In the fifth act her father comes up smiling in the guise of a Wall Street broker, a British baronet, a French marquis, a Russian nobleman, or a Southern planter, according to the demands of the play and to the limits of the wardrobe of the stage carpenter, to whom invariably falls the honorable duty of enacting the part of her paternal ancestor. He "acts" it with dignity and a broadness, the richness of which is equalled only by the wealth which he unexpectedly bestows upon his long-lost daughter. His last line, without regard to his make-up, is at least a credit to his sentiments, no matter what his supposed nationality. It is something like "Of forgiv' yez, me noble darter, cum to me arrums." For while our talented carpenter hails from that birthplace of histrionic talent, South Boston, yet he might have been a Bostonian.

A Frinchman on a Poooshan.  
Or perhaps Eyetealean.  
But in spite of all timptayshuns  
To talk loike fther nayshtuna,  
He remains an Orlishman.

#### REFLECTIONS.

Henrik Ibsen's new play, When the Dead Awake, was successfully produced on Jan. 26, at Stuttgart, Germany.

Mayne Kealty, of The Girl from Maxim's, while skating at New Haven, Conn., on Jan. 27, fell through the ice and would have drowned but for a prompt and pucky rescue by W. J. Ferguson.

Emperor William of Germany has written another play that he calls The Iron Tooth.

Assistant business manager J. Robertson Smiley, of the Lyceum, mysteriously disappeared on Jan. 20, and the police have been asked to assist in searching for him.

In view of the forthcoming production of Hearts are Trumps, at the Garden Theatre, Charles F. Dittmar states that he copyrighted and produced a play of the same, with Florence Bindley in the lead, two years ago, and that he means to try to prevent use of the title by others.

Barney Gilmore distinguished himself in Chicago on Jan. 22 by collaborating with another man in defending a newsboy from the attack of four thugs. After a lively scrimmage the toughs discreetly fled, and Mr. Gilmore appeared as usual in Kidnapped in New York, though with a broken thumb.

William Seymour, who staged Maude Adams' revival of Romeo and Juliet last year, has been engaged to stage the production of As You Like It, in which Miss Adams will be seen as Rosalind next Spring.

Robert Hilliard, who was engaged specially for the New York run of Wheels Within Wheels, will close his season with that organization on Saturday, Feb. 3. Mr. Hilliard has made no plans, nor is he under contract for the rest of the season. His work in New York this year has won for him the highest indorsement accorded any leading man this season.

Virna Woods, of Sacramento, Cal., is the author of Horatius. It is a five-act tragedy in blank verse that Frederick Ward will produce next season, making it the feature of his repertoire next season. Those who have had an opportunity of reading the play predict its success. Miss Woods is also the author of several novels, the latest being "An Elusive Lover," that has been published in this country and in England.

The lease of the Jefferson Theatre at Portland, Me., has been disposed of by Fay Brothers and Hosford, who have held it for three years, to the corporation owning the property. It is said that A. L. Grant, manager of the Lawrence Opera House, is an applicant for the theatre, but it is among the possibilities that the owners may operate it themselves.

A son was born to Mr. and Mrs. William Perry Hopkins, at Bridgeport, Conn., on Jan. 22.

Mrs. Prince Mulloy is ill at her home in this city and has undergone a surgical operation.

Mr. and Mrs. Willie Collier spent Sunday in this city, coming from Philadelphia, where Mr. Collier is playing a successful two weeks' engagement.

George D. Baker has completed his new play, A Brother's Birthright, and submitted it to Emil Ankermiller, who in turn is having estimates made as to the cost of its production.

The students of the Hampton Industrial Institution for Negroes will present at the Broad Street Theatre, Philadelphia, on Feb. 9, for the benefit of the institution, The Golden Wedding, a dramatization of Ruth McEnery Stuart's story of that name.

James A. Herne in Sag Harbor is playing to very large business on his tour of New England. Mr. Herne will open at the Grand Opera House, Chicago, on March 15, for an extended engagement.

Emmet Corrigan succeeded Edward Morgan as Ben Hur at the Broadway Theatre last evening, and will play the part hereafter. Herbert Carr made his first appearance in the cast, playing the role of Arrus, originally taken by Edmund Collier.

John Birch can play it.

#### DEATH OF CHARLES H. NESTAYER.



Charles H. Nestayer, an actor of considerable note in the profession, died in Ottawa, Canada, on Jan. 22, of heart failure. He was a member of the Remember the Maine company, and, up to the time of his death, played the role of General Fitz Hugh Lee in that drama. With no sign of illness and quite without warning death came to him as he was preparing, at his hotel, to go to the theatre for the evening performance. The family of Mr. Nestayer has long been prominent in American theatricals. Since the early years of the century the name has appeared uninterruptedly upon programmes of various classes of dramatic performances; and the Nestayers are descended, held a place on the French stage many generations before the time of the first Commune.

Charles H. Nestayer, son of Henry Nestayer and Miss Parker, the American prima donna, was born in New York City in the year 1846. When a mere child he made his first public appearance at Niblo's Garden, and at the age of seven he was taken by his mother to California. He passed the greater part of his boyhood in San Francisco, and at Santa Clara College he studied for the priesthood. Upon graduating, however, young Nestayer found the inherited inclination for the stage greater than the inclination, fostered by his education, for the church, and he became a member of the stock company at the old California Theatre. He played there under the management of Barrett and McCullough, and subsequently traveled in the companies of Edwin Booth, Thomas W. Keene, Alice Dunning Lingard and various other stars.

Two years ago Mr. Nestayer originated the role of General Fitz Hugh Lee in the production of Lincoln J. Carter's melodrama, Remember the Maine. He appeared in that character on Dec. 26, 1898, at the People's Theatre, for the first time in this city, and played the part steadily up to the day of his death.

A number of Mr. Nestayer's relatives in the profession survive him. A. Haupt, known on the stage as W. A. Mestayer, is his cousin. Young Harry Mestayer, this season a member of A Trip to Chinatown company, is his son. His wife is known professionally as Helene Brooks.

The members of the Remember the Maine company took in hand the arrangements for the burial of the dead player, and the funeral services were held in Ottawa on Thursday afternoon, the Rev. Mr. Stacey, of that city, being the officiating clergyman. The remains were subsequently interred in the Beechwood Cemetery, near Ottawa.

#### THE ELKS.

Duluth, Minn., will initiate twenty candidates Feb. 1.

A lodge was instituted at Nelsonville, O., Jan. 20, by members of the Columbus and Logan lodges. The new lodge has a membership of forty-two.

York, Pa., lodge, No. 213, gave a social session to about seventy-five members at the National Hotel, Jan. 17.

Winslow, Ariz., lodge, No. 536, was instituted, with forty-five members, by D. D. S. J. Mitchell, Jan. 15.

Schenectady, N. Y., lodge, No. 480, enjoyed a social session after the regular meeting, Jan. 22. Refreshments were served and an entertaining programme was rendered.

Utica, N. Y., lodge, No. 33, held an enjoyable social session on Jan. 22. Among those that entertained were William Morris, George Aspinwall, O. E., and Harry Sutton, William Greer, and members of the Wilbur Opera company.

The annual reception and ball of New York Lodge No. 1, was held at the Lenox Lyceum on Jan. 24, and proved a great success.

The newly formed White Plains, N. Y., lodge, No. 535, will hold a meeting on Jan. 31.

#### SAID TO THE MIRROR.

JULE DELMAR: "I note in connection with the announcement of a Summer theatre at Coney Island Park, Ashland, N. Y., the statement that it will be the finest summer theatre in the State. On the contrary, the Coney Island Theatre, on Chautauque Lake, of which I am manager, is conceded to be the finest establishment of the kind in this State. It seats 2,000, has 18 boxes and 16 dressing rooms, with baths attached, is lighted by 1,600 incandescent lamps, and cost \$37,000, outside of equipment."

EDWARD WEBB: "I have an autographed photograph of Mary Baker, the custodian of the Anne Hathaway cottage at Stratford-on-Avon, who died recently and was a descendant of Anne Hathaway's niece. This photograph was given to me in 1895 by Mrs. Baker, and I should like to know if any actor in America has one of a more recent date."

#### MATTERS OF FACT.

The roster of the Triple Alliance company: A. H. McLean, manager; Imro Fox, business manager; Servais Le Roy, Imro Fox, Fred E. Powell, Nora de Vere, Lelliott, Bush and Lelliott, and Zazuli and Vernon.

The roster of the Bon Ton Stock company is as follows: Charles Leysure, proprietor; Frank B. Shalters, manager; C. B. Holliday, representative; Charles P. Price, stage manager; Julie Reynolds, musical director; Charles Leysure, Charles P. Price, James Durkin, Eugene La Rue, Al. Lester, Claude S. O'Shaunessy, Bert Merket, Adam Saville, Arthur S. Deem, John J. Dunn, Emma Bunting, Jeannette Ashbaugh, Bessie Dunn, Josie Price, Alice Saville, Stella Saville, Sylvia Saville, Dorothy Rossmore, Nellie Jones.

Of Vivian Townsend, in What Happened to Jones, Amy Leslie says: "Vivian Townsend is delightful as a comedienne, a pretty, sympathetic girl, happy in the possession of great personal charms and a quick, ready talent. She wears tasteful frocks and in a chic, mannerly fashion draws much amusement from the part and adds loveliness to the group of women in the play."





## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

The bill is headed by Cora Stuart and company. In *The Fair Equestrienne*, and includes Caron and Herbert, Midgeley and Carlisle, juvenile comedy duo; George Evans, comedian; Grazer and Hazel, juvenile dancing duo, who make their New York debut; Fields and Ward, talking comedians; Lavender and Tomson, comedians; Riley and Hughes, plantation act; Lynch and Jewell, comedy duo; Mr. and Mrs. Tom McIntosh, colored comedy duo; and the Zara troupe, change artists. The biograph and stereopticon are retained.

## Tony Pastor's.

The bill is headed by Charles T. Aldrich, the comedy juggler, and includes Waterbury Brothers and Tenny, comedy musical act; Artie Hall, the Georgia con shouter; James H. Manning and Willie Weston, in *The Irish Pawnbroker*; Terry and Lambert, comedy duo; Francis T. Bryant, comedian; Marion Winchester, sourette; Monroe and Hart, eccentric entertainers; Belle Hathaway's dogs and monkeys; Van Leer and Duke, comedy duo; the Althea twins, acrobatic dancers; Kathryn Pearl, comedienne; Voxie, coin manipulator; and the vitagraph. Tony Pastor sings every evening.

## Proctor's Palace, Fifty-eighth Street.

The Four Cohans in *Running For Office* head a bill including York and Adams, Hebrew impersonators; Whitney Brothers, musical act; Ethel Levey, singing comedienne; John E. Camp, "The Man Who Never Smiles"; Paley's kalatechnoscope; Lenton Brothers, grotesque acrobats; Raymond, West and Sunshine, character sketch; Mr. and Mrs. Stuart Darrow, versatile entertainers; Yale Trio, sketch; Edward Lorrett, magician; "Rube" Hilton, comedy bicyclist; C. W. Handscombe, Scotch songs, and the stereopticon.

## Proctor's Twenty-third Street.

The Roscoe Midgets and Montgomery and Stone are the stars of a bill which includes the Merkle Sisters, acrobats; Diana, mirror dancer; Paley's kalatechnoscope; McPhee and Hill, horizontal bar experts; Dempsey, Mitchell and company in *A Man of Chance*; Mabel Taylor King, contralto; Bickel and Watson, Dutch comedians; Onda aerialist; W. J. Mills, change artist; Allen Weightman, black face comedian, and the stereopticon.

## Miner's 125th Street.

Marshall P. Wilder and The Boy With the Organ Airs are the features of this week. The others are Eddie E. Gifford, Raymond Musical Trio, Sisson and Wallace, Wrothe and Wakefield, and the motograph.

## Weber and Field's.

Whirl-I-Gig and Barbara Fidgety are continued and will probably remain for many weeks to come, with all the members of the stock company in their original parts.

## Hurtig and Seamon's.

Lawrence Weber's Dainty Duchess company is this week's attraction.

## THE BURLESQUE HOUSES.

COMIQUE.—Rice and Barton's Bow Hill English Folly company, headed by Joe J. Sullivan and Carrie Webber, furnish the bill for the week.

MINER'S BOWERY.—W. L. Bissell's Fads and Follies introduces M. S. Whalen, Darnody, Harris and Walters, Prof. L. Walter, Whalen and Du Free, Genaro and Theol, and the La Reanes. Next week The American Beauties.

LONDON.—Jacobs and Lowry's Merry Maidens have returned for another week in the Bowery. Frank B. Carr's Indian Maidens follow.

MINER'S EIGHTH AVENUE.—W. B. Watson's American Beauties are playing a return week.

OLYMPIC.—The High Rollers are billed in Harlem.

DEWEY.—T. W. Dinkins' Utopians company is the attraction. The burlesques are Le Chat Noir, by Joseph L. Brandt, and Hotel Razzle-Dazzle, by George Totten-Smith. The olio is headed by Patrice in *A New Year's Dream*, and includes Barton and Ashley, Three Lane Sisters, Flynn and Dexter, the Three Gardeners, and Clara Adams.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Minnie Seligman, for the second and last week of her engagement, offered a one-act farce called *In Paradise*, which is a condensation of the play of the same name, produced early in the season at the Bijou Theatre in this city. The vaudeville version was made by B. B. Valentine, and while he has retained most of the fun of the original, he has toned it down so that it does not shock the Keith patrons, who are not accustomed to be fed on French farce. The piece runs for forty minutes, but as the laughter is almost continuous, the audience does not seem to notice that the usual twenty-five minute limit has been overstepped. Miss Seligman played the leading character, Claire Taupin, with all the rare delicacy and charm which won for her such unanimous praise from the critics when she created the part. She is as good in farce as she is in drama, and the little touches that distinguish the actress with laudable talent from the school-of-acting graduate lent a finish to her performance that left nothing to be desired. She was so good that her supporting company was entirely obscured, which, after all, was a good thing. The cast included Wilson Deal, C. W. Vance, Edwin Brewster, Richard Meredith, May Niblo Drew and Sadie Handy. The setting was very tasteful. Next in order on the programme were Walter Le Roy and Florence Clayton, in George M. Cohan's sketch, *Hogan of the Hanson*. It was fully described in the Mirror a few weeks ago, when it was produced at Pastor's, and it is only necessary to add that the efforts of Le Roy and Clayton met with most emphatic approval, and that laughs were the rule after almost every remark made by Mr. Le Roy, who is a genuinely funny Irish comedian. The skit is one of the best Cohan has ever turned out. Mr. and Mrs. Charles T. Ellis appeared once more in Mrs. Hogan's Music Teacher, by George F. Marion.

The Ellises are prime favorites in vaudeville, and are always sure to make a big hit. Last week was no exception to the rule, and the audience expressed approval with great frequency. Mr. Ellis' songs, "Please, Mr. Santa Claus, Don't Forget Me," and "Buttonhole Bouquet," were received with great favor, and the comedy lines and business kept the audience in good humor. Charlie Case made his reappearance, and scored his usual hit, with his quaint and original remarks, which were nearly all new. He has taken his old monologue and has paraphrased it in very clever fashion. The ideas are nearly all the same as before, but they are expressed in a different way. His success was emphatic. Louise Gunning, who was held over for a second week, repeated her repertoire of Scotch ballads, which she sings with much expression, in a voice that is remarkably sweet and clear. John Bowker delivered a lecture on the Transvaal, with views, and gave the people as much information about the Boers in twenty minutes as they would get from a month's reading. Tom Ballantyne made his debut as a continuous performer, and was more than successful with a string of stories, which, while they have done duty for a long time in the clubs of this city, are new to the patrons of the theatres. Ballantyne's control of his facial muscles helps him materially in making his points, and he has a thorough knowledge of the ins and outs of all dialects known to the stage. Newell and Shevett, clever horizontal bar comedians; Captain Adams' carefully trained troupe of sea lions; Vilona Sisters, Coleman and Moxie, Gallardo, Provo, Baker and Hayes, and Mons. Gavriel were also in the bill. The biograph, with some new views, and the stereopticon were retained.

TONY PASTOR'S.—Tom Lewis and Sam J. Ryan were the top-liners in a tremendous hit in their new act. The new partnership is one of the best that has ever been formed, and Messrs. Lewis and Ryan are to be congratulated on the wise policy of consolidating their interests. Both have equal opportunities and each takes advantage of them after his own peculiar fashion. Mr. Lewis is one of the most original comedians who has ever put on burnt cork, and his dry, droll manner provokes loud laughter whenever he has occasion to speak. His every move is provocative of mirth. Mr. Ryan, as the typical hard-faced actor of the old school, again gives proof of his versatility, and shows that he can be as amusing in an eccentric character part as he is in the delineation of the Celt. His recitation on the good qualities of the members of the Irish race was warmly applauded, as was the song, "I Played the Heavy Part," sung by both members of the team. Their finish, in which they do the old Hawshaw the Detective farce, is excruciatingly funny, and wins them a very lively recall. Thomas J. Ryan and Mary Richmond made their first New York appearance since their trip to the Coast and received a warm welcome. They made a big hit in Herbert Hall Window's sketch, *A Headless Man*, which is full of funny situations and witty lines. Emma Carus, who is a very strong favorite with Pastor's patrons, also came in for a cordial greeting. She has lost several pounds in weight since her last appearance here, and the improvement in her appearance is marked. Her superb, rich contralto voice was in excellent condition, and she sang some new songs, which were enthusiastically applauded. She Condit and Lillian Morey presented for the first time a new comedy sketch, by Arthur J. Lamb, called *Monday Morning*. The plot is very conventional, but the efforts of Condit and Morey made the act interesting and amusing. They impersonated a husband and wife who are involved in a quarrel over a double misunderstanding. There is a horse called Archie and a picture of Diana which are mistaken for human beings, and the consequent errors furnish the motive for the play. Both Mr. Condit and Miss Morey worked very hard, and the measure of success achieved was due entirely to them and not at all to Mr. Lamb, the author. Cook and Sonora were seen in a "new" act called *Going Into Vaudeville*. The good old "Silver Moon" song by Miss Sonora was retained, as were many of the quips and funny "moves" of Mr. Cook. He sang a new song and made a few new remarks, and his efforts met with much approval. Ed Latell's banjo playing is, as usual, the strong feature of his act, and he and "Mike" Bernard ran a little rag-time race, which ended in a tie. Attie Spencer made her New York debut. She is billed as "the Ideal Comedienne," but one cannot always go by programmes, which are wont to exaggerate occasionally. Miss Spencer sang four songs of the topical description. Three of them were fairly good, but the last one, called "How Would Mother Do?" ought to be suppressed by law, as it belittles the name of "mother," which is worthy the respect even of the cheapest class of song writers. Barr and Evans in their very amusing comedy sketch, *Freeze Brothers*, Raimund and Ryner, Frank and Gladden, Pullen and White, and the vitagraph were also in the bill. Tony Pastor sang with his usual success every evening.

PROCTOR'S TWENTY-THIRD STREET.—Marie Dressler was the headliner and presented her new sketch, *Twenty Minutes in Shirt-Waists*, in which she was assisted by Adele Farrington. Miss Dressler's humor is infectious and her songs are always rendered in breezy fashion. She was repeatedly encoored, and Miss Farrington also came in for a fair share of the applause. Willard Simms shared honors with Miss Dressler, and scored heavily in his songs and imitations, which are given with a snap and vim which are decidedly refreshing. He was ably assisted by Jennie Graham. Leo Devito rolled aloft on his little globe and won plenty of applause for taking his life in his hands. The novel act of the Kleist Brothers proved popular and they won well merited applause. Sisson and Wallace did their dainty sketch in very clever fashion. Gilbert Sarony giggled and gurgled in his excruciatingly funny way. Lenton Brothers, Mack and Armour, Charles W. Hanson, Hart Brothers, Paley's kalatechnoscope, and the stereopticon were also in the bill.

PALACE.—Montgomery and Stone made their reappearance after their great success in London and were warmly greeted by their admirers. They were the stars of the bill and justified their position by giving an exceptionally good performance, which evoked continuous applause. Duncan's colliers were imported from the other side and were put through their paces, to the great delight of the children, and even their elders were interested in the antics of these well-trained canines. Hallday and Ward kept the audience in good humor with their Irish comedy act, which is excellent in its way. Harding and Ah Sid repeated their hit in their smart acrobatic comedy specialty. McPhee and Hill were enthusiastically applauded for their very smart work on the bars. Florence Henri King's violin solos were well rendered and she was obliged to respond to numerous encores. She is

a very clever player and deserves her success. The pretty and attractive Sisters Tyson repeated the hit they made the week before last at Proctor's Twenty-third Street house, and their Dutch parodies and con songs were received with great favor. Others in the bill were Hornemann, De Veaux and De Veaux, Edmund Standish, and the Brothers La Nole. Paley's kalatechnoscope and the stereopticon were retained.

KOSTER AND BIAL'S.—Lafayette was the star of the bill, and presented his travesty on Ching Ling Foo's act, with the greatest possible success. With as much dexterity as the great Chinaman displays, Lafayette produced a big bowl of water in which two live ducks swam around. Afterward he produced a dog, a duck, and several pigeons. The feats brought him plenty of applause, and he thus added another to his long list of successes. His imitation of Sousa and his other impersonations met with the usual favor. Solaret, "Queen of Light," continued her very successful engagement, and her beautiful illuminated dances were received with enthusiastic approval. Nothing finer in this line has been seen in New York, and Solaret may congratulate herself on scoring so heavily. Marion Manola made her reappearance, and received a warm welcome. Her songs and recitations were all encoored. Marie Jansen sang some songs quite well. Others were the Five Carnalis, Sheik Hadji Tahar's Arabs, Binns and Binns, Max Unger, Ritchie, the tramp cyclist, and the McNulty Sisters.

MINER'S 125TH STREET.—Fred Hallen and Mollie Fuller in their one-act comedy, *A Desperate Pair*, were well received. The Boy With the Organ Airs has dispensed with the female violinist, and instead has a curly-headed child appear at the finale. John C. Fox and Katie Allen in *The Flat Next Door* were better than anything else on the bill. Flatow and Dunn's work was commendable. Gordon Eldrid's monologue was received with applause. The programme informed the audience that he would do Rose Melville's snake-dance, but for some reason this portion of his turn was cut out. Peak and Kellar, lady banjoists, handled their instruments in a rough though expert manner. Dorothy Neville didn't allow anybody to go to sleep during her act, which is bright and pleasing. Marsh and Sartella sang and danced. The American motograph, which has replaced the vitagraph, closed the performance.

HURTIG AND SEAMON'S.—Kathryn Osterman, supported by Thomas Tuther, in M. H. Lindeman's sketch, *The Editor*, made even a bigger hit with the Harlemites than she did at Keith's. John Krasnel, always a favorite here, made his usual hit. Ward and Curran in their new act were well received. Stanley and Wilson made a substantial hit in *Before the Ball*. Dean and Jose, Deave's Marionettes, Lew Hawkins and the Eldridges completed the bill. Big business prevailed all week.

WEBER AND FIELD'S BROADWAY MUSIC HALL.—Crowded houses were, as usual, in evidence last week, and the popular comedians and comedienettes met with warm approval. Jules Keller and All and Ben appeared in the olio.

## The Burlesque Houses.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation repeated to good business the bill seen a week earlier at the Eighth Avenue.

LONDON.—The Butterfly Burlesquers did excellent business with two fair burlesques and an entertaining olio, introducing Wills and Collins, Valmore, Phillips and Nanan, Nellie Sylvester, Barrett Brothers, and Le Vine and Alma.

MINER'S EIGHTH AVENUE.—The Monte Carlo Girls provided the bill on the West Side and drew well. The company included Topack and Steele, Eva Swinburne, Bernard A. Williams, Marie Rogers, the Nudoos, and Beach and Bechler.

OLYMPIC.—The regular policy of this house was changed for the week, Town Topics being played by A. Q. Scammon's company.

COMIQUE.—The Gay Masqueraders filled in a very lively week and drew good houses. In the olio were Carlos and Voullett, Brown, Harrison and Brown, Bessie Stanton, Lillian Durham, Daly and Vokes, Swift and Huber, and Hanley and Jarvis. The burlesques were Hotel Waldorf and The Philippines.

DEWEY.—The Victoria Burlesquers presented a good olio and a fair afterpiece, which pleased well. The olio was headed by a special feature in *A Touch of Nature*, as was also *The Great Calceado*, whose work on the bounding wire is really wonderful. He showed no traces of his recent accident and won plenty of applause. Others were Curtis and Woolley, Le Roy and Morris, Aggie Behler, and Reid and Gilbert. The electroscopie showed some moving pictures. The burlesque is called *A High Ball*. It was written by Richard De Cade, with music by John Stromberg and Max Fehrmann. A number of popular songs were introduced, which met with favor.

## A WESTERN VAUDEVILLE COMBINE.

Last week was a busy one for vaudeville managers west of Buffalo. On Wednesday evening, January 24, Charles E. Kohl, of Kohl and Castle, the Chicago vaudeville magnates, gave a dinner at the Auditorium Annex, Chicago, at which were present the following managers: Morris Myerfeldt and Martin Beck, representing the Orpheum circuit; Charles F. Elliott, representing the Hopkins circuit; Michael Shea, of Buffalo; M. C. Anderson, of Cincinnati; Frank Drey, of Cleveland; George Middleton, of St. Louis; Charles E. Kohl and George Castle, of Chicago. At this love feast vaudeville business in general, and the advantages and disadvantages of a combine in particular, were talked over, and next day a meeting was called, at which the details were talked over and the thing perfected. Messrs. Kohl, Myerfeldt and Shea, as a standing committee, have the running of the machinery of the combination. Mr. Kohl could not be seen, but his representative informed the Mirror's Chicago vaudeville correspondent that Mr. Kohl had no information to give the public concerning the matter. Mr. Myerfeldt talked freely, and said the combine was really nothing new, as the different managers had for some time been booking with each other and were always friendly. By the arrangement now an engagement for at least twenty-five weeks can be made, and if an act "makes good," a year's engagement is a certainty. It will also aid the bringing over of foreign attractions and the putting on of high-priced ones. There is to be no cut in salaries, it is said. Co-operative agencies are to be established in New York and Chicago.

## CHING LING FOO'S NEW CONTRACT.

The minor differences which have existed between R. F. Keith and John D. Hopkins and Ching Ling Foo, the Chinese conjuror, were all amicably settled during Ching's engagement in Washington two weeks ago, through the kindness of the Chinese Minister, who listened patiently to both sides of the story. E. F. Albee spent two days in Washington and was in consultation with the Chinese Minister six hours of each day. The result of the conferences was that the Minister prepared an entirely new contract, covering a term of years, which was signed by Mr. Albee and Ching in presence of the Minister, who affixed his signature, thus making the affair binding. Ching also made a new contract with his comedian-assistant, who is a great feature of the act, and when the conference was concluded every one concerned was entirely satisfied. Ching will remain absolutely under the control of Keith and Hopkins and cannot play in the United States, Europe or Canada without their consent. Now that everything has been settled, Mr. Albee has been overwhelmed with applications for the services of the Chinaman, who has proven the greatest vaudeville card ever known in the history of vaudeville. Within a few months Ching will revisit his home in China to settle up his affairs, and will then return to America, to begin the work of amassing the fortune that awaits him.

## TWO CLEVER ENTERTAINERS.



HERBERT CAWTHORN AND SUSIE FORRESTER.

The above is a comedy pose of Herbert Cawthorn and Susie Forrester, late of the forces of George W. Lederer, under whose management they were most successful. In Gay Paree last season at the Casino, Miss Forrester's con singing made one of the greatest hits ever scored by any woman on Broadway. Every night she was obliged to respond to five or six enthusiastic encores. Mr. Cawthorn's rendition of the part of the eccentric German officer in the same piece, stamped him as a most versatile dialect comedian, jumping, as he did, from Irish dialect parts, which he had been playing for a great number of years. Seldom, if ever, has such rolisorous laughter been heard in the Casino as these artists created in their comedy work.

They are now playing temporarily in vaudeville, with the patrons of which they are great favorites, having appeared in nearly all the principal vaudeville houses from New York to California. They open on the Castle circuit early in February, and will be back in New York at Tony Pastor's, week of April 23. E. Warner has offered them a thirty weeks' tour of England, but the inducements were not quite up to Mr. Cawthorn's expectations, so he declined.

They prefer legitimate work, as they are both very much at home in comedy characters, and judging from their clever work in the past they would be quite an acquisition to any company requiring their services.

## BERNARD IS KING OF RAG-TIMERS.

The annual ball of the employees of Tony Pastor's Theatre took place at Tammany Hall on Tuesday evening last. An audience that tested the capacity of the auditorium to the limit was on hand, and the employees must have divided a very tidy sum after the expenses were paid. The special feature of the evening was the piano playing contest for the Richard K. Fox diamond medal for the best player of "rag-time." The excitement in the hall was intense as the seven judges took their seats and solemnly prepared to solve a very important problem. "Gents" filled with enthusiasm and other things leaned affectionately and heavily upon the shoulders of the judges, and "rooted" for their favorites, so the judges were forced to make their notes in hieroglyphics, so that the mob could not tell whether they approved or disapproved of the playing of the different contestants.

The fun began at 1.40 A.M., when a nice looking young woman in a pink dress sat down at the keyboard. She was so nervous that she played very poorly, and the fact that she was a woman alone prevented the crowd from declaring unanimously that her performance was "on de blink." Next came a fat little German, who played fairly well. When he reached a certain part of his selection his brother slipped alongside to help, and they finished the piece as a duet, standing up at the piano. This disqualified the entry, and the duettists were promptly hustled off. Then came Louis Gast, who looked as though he was accustomed to eat a piano for breakfast every day. He made a good impression and played excellently for four minutes and a half (each bout was limited to five minutes), and when the referee told him he had another half minute, he hustled himself along like a bicycle rider who has just two minutes to make ten miles to beat the world's record. He was chopped off suddenly in the middle of a swift run, but was warmly applauded by the crowd. He was followed by a young man named Warwick, who was the first of the contestants to give evidence of the possession of an accurate knowledge of the piano. He played very well, and the judges nodded approvingly as he finished.

Then came an announcement from the master of ceremonies, which very nearly caused a riot. This gentleman, who was extremely officious, told the crowd that the judges had decided to bar members of the colored race. Then the whole assemblage played rag-time, jig-time and cat-and-dog time, and it looked for a while as if there would be a little monkey-and-parrot time, but the judges came to the rescue and announced with one voice that they had made no rule against gentlemen of color, whereupon the master of ceremonies was forced to back down, and in doing so put both feet into it and muddled things worse than before. However, matters were finally straightened out, and "Duke" Travers, an ebony-faced youth, with a wide smile, seated himself, while the crowd cheered. He played beautifully, without any attempt at fancy flourishes, but in perfect rag-time. His performance was greeted with uproarious applause. The next two were colored men, Lawlor and James by name, and they beat the long-suffering piano until they were stopped. Then came a man named Coleman, whose performance was very ordinary.

"Mike" Bernard came last, and the greeting he received showed that he was the favorite of the assemblage. He was advised from all parts of the hall to "tear it to pieces!" "knock de ivorys out o' de box, Mike!" "make a rag-carpet out o' dat piano!" and he also received other admonitions more forcible than elegant. He began by lifting the whole front of the piano off, so that the rag-time could be seen and heard by every one present. This created a lot of excitement among the other contestants, but it was finally agreed to allow him to perform with the piano open. He played with his usual expertness and received an ovation when he had finished. Then the judges decided to allow Warwick, Travers and Bernard play "All Coons Look Alike to Me" in rag-time, for two minutes each, so that the medal could be given to the man who made the best mince meat of the popular song. Travers declared that he was unfamiliar with the melody, so all three were given the privilege of playing whatever they pleased. Travers played softly and soothingly, as before. Warwick made the mistake of dallying with "The Stars and Stripes Forever," and Bernard did some of his brilliant work with "I'd Leave My Happy Home For You" and other con songs. The judges went downstairs, and after reviving themselves at the cafe, proceeded to vote. When the ballots were counted it was found that Travers had received two votes and Bernard five. The decision met with popular approval, and when Bernard was



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The second act of the play was, however, the one which won the most attention from the big audience. T. W. Eckert and Emma Berg in Little Pee Weet introduce a decided novelty to the vaudeville stage. The action and scenery of the sketch are laid in Japan, and the staging is appropriate to the "Land of the Mikado." The playing and singing of both Miss Berg and Mr. Eckert were encored until they refused to further respond.—Rochester Post and Express, Jan. 23, 1900.

Little Pee Weet, a pretty Japanese sketch presented by Eckert and Berg, gives play for clean operative work which is appreciated by the audience. Both are sweet singers with voices of great range, power and clearness. Eckert's piano playing won the audience entirely.—Rochester Times, Jan. 23, 1900.

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Feb. 2, H. & R., Brooklyn. 9, Haymarket, Chicago.  
Mar. 2, Garden, Cleveland. 16, Opera House, Chicago.  
" 12, Columbia, Cincinnati. 23, Wonderland, Detroit.  
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handed the medal he was cheered to the echo. Bernard is now the acknowledged rag-time champion of the United States, but he will have to defend the title, as the medal will be transferred to any one who can prove superiority at any time.

The ball was run off successfully under the able direction of Michael Bernard, President; William Kennedy, Vice-President; Otto Betts, Recording Secretary; Frank Hardiman, Financial Secretary; Harry Taylor, Treasurer; Thomas Bourke, Sergeant-at-Arms; and Charles Ludwig, Chairman Committee of Arrangements, assisted by Charles Michaels, Charles Carlini, George Hoffmann, Conrad Strassburger, Frank Taylor and James O'Brien. John Hartmann was stage-manager of the entertainment which preceded the ball.

#### MAIN'S CIRCUS AT AUCTION.

The Walter L. Main circus was sold under the hammer on January 24, at Geneva, N. Y. The sale was ordered by Mr. Main, who has decided to retire from the business, partly on account of ill-health and partly because he has made a fortune. As he did not wish to send the circus out under his name without traveling with it himself, he decided on the auction as the best means of closing up the affairs of one of the most successful enterprises in the history of the sawdust ring.

The sale attracted prominent showmen from all over the country, and bidders included James A. Bailey, John Robinson, Jr., Peter Harris, Al. Ringling, Lewis Sells, B. E. Wallace, E. D. Colvin, and William Sells. The bidding on the various lots was very spirited and fair prices were realized. One elephant brought \$2,400 and another \$1,600. A tiger was sold for \$410, a lion for \$500, a pair of ostriches for \$180, two leopards for \$650, a llama for \$350, a hyena for \$150, and a camel for \$125. The tents, ring paraphernalia and railroad cars were also disposed of to more or less advantage.

Mr. Main is still a young man. He has amassed his fortune within the past fifteen years. From a very small beginning his circus grew until it became the third largest in the country. He will make a tour around the world in search of health and recreation.

#### A BURIAL PLOT FOR AMERICANS.

The following letter has been received from Tony Pastor:

To the Editor of The Dramatic Mirror:

There has recently been formed in London an association of American performers, with the object of securing and maintaining a place of burial for such American actors as may die in England. R. G. Knowles, the popular comedian, has been chiefly instrumental in founding this association. A fine plot has been secured and it will be marked by an appropriate monument, on which will be graven the names of those who find their last resting place in the plot. The first interment in the new plot was of the remains of Frank Shepard, late of Wood and Shepard, who died recently in London. This praiseworthy undertaking reflects much credit on those having it in charge. Very truly yours,

TONY PASTOR.

#### WEBER AND FIELDS IN CHICAGO.

Weber and Fields have arranged with Dunne and Ryley for the use of their name and the burlesques produced at the Broadway Music Hall for a house in Chicago. Dunne and Ryley are negotiating for a theatre, and when they secure it the name will be changed to Weber and Fields' Music Hall. A stock company will be organized, which will present the New York successes. The opening will occur in the early fall.

#### WEST RESTS AT WEST BADEN.

William H. West writes THE MIRROR from West Baden, Ind., to the effect that he is recuperating at the famous springs, and expects to be fully restored to his usual health, and to join his company at Louisville, Ky., on Jan. 31. Mr. West does not own the West Baden Springs, in spite of the fact that they are called after him. He has been greatly cheered by the receipt of numerous letters and telegrams from friends extending wishes for his quick recovery.

#### DINKIN'S NEW COMPANY.

Manager T. W. Dinkins will send out a new company next season, to be called The Vagabonds. He has engaged Jess Burns to look after the management, and is now negotiating with Lillian Washburne to play leading boy parts and to do her specialty in the olio. The Vagabonds will include eighteen women and ten men. The scenery and costumes will be special features. Manager Dinkins will make a flying trip to Europe in June, to look after some novelties for both of his burlesque attractions.

#### BIG CIRCUSES WILL CONTINUE.

Advices from Columbus, O., last week announced that the interests of the Barnum-Bailey, Sells Brothers, and W. W. Cole circuses will be pooled if two objectionable clauses in the agreement can be satisfactorily arranged. The clauses referred to provide that the agreement shall take effect in 1901, and that the Winter quarters shall be in Bridgeport, Conn. Mr. Sells is said to be opposed to changing his Winter quarters from Columbus, O. If the matters are adjusted, circus patrons will get a big 50-cents worth in the Summer of 1902.

#### MOVING PICTURES SEIZED.

Two deputies of United States Marshal Henkel visited the Dewey Theatre last Tuesday and seized several films on a writ of attachment issued by Judge Lacombe. It was alleged that the films were being used in defiance of an injunction obtained by Thomas A. Edison, in a suit in equity against Eberhardt Schneider for infringement of a patent. A lot of new films was procured, and the exhibition was given as usual.

#### THE SCHLEY THEATRE ENTRANCE.

A committee of business men from Thirty-fourth Street waited on Mayor Van Wyck last week to ask him to veto an ordinance passed by the Common Council allowing the erection of an iron awning in front of the new Schley Theatre, being built by Sullivan and Kraus, proprietors of the Dewey. After much talk an agreement was reached, and it was settled that a temporary awning only should be put up.

#### E. A. STEVENS HERE.

Edward A. Stevens, manager for Loie Fuller, arrived on the St. Louis on Sunday last. He has come over to arrange a tour for Loie Fuller, who will open here in November next, after her season at the Paris Exposition.

#### VAUDEVILLE JOTTINGS.

Charles A. Leder, the popular German, was presented with a horse last week by one of his Chicago friends. The animal has a record for speed, and has been sent to Cherrystone Farm, Mr. Leder's home, in Arcola, Pa. Mr. Leder will resume his starring tour next season, presenting a play called All For You.

Isabelle Underwood, of The Spider and the Fly co., made a hit in Los Angeles last week with "The King of the Flame," a new song that she introduces in the piece this season. A London, Mr. Leder's critic praised Miss Underwood unstintingly, and dwelt especially upon the power and dramatic quality of her voice.

George W. Day, "The Man With the Auburn Vest," was one of the big hits at Proctor's, Albany, N. Y., week of Jan. 15.

The Titus and Alcott Comedy Co. have removed their office from Tyrone, Pa., to 3709 Smalley Street,

Philadelphia, Pa. They have engaged J. W. Davidson and Irene Shannan for the co.

Junio Salino has made a hit with his contortion specialty in Leipzig.

The James O. Barnum-Lancaster co., with Thomas Frost's little dramatic comedy, Tactics, are in California, booked for a four weeks' stay. Mr. Frost is at work on a new one-act play for this co.

McDonald Brothers have been re-engaged for next season by their present manager, Robert Manchester, to play the leading comedy roles with the Cracker-Jacks co.

Lorraine Armour and Charles Baguley, late of the Gypsy Quartette, are making a hit in their new act. Miss Armour has been forced to sing three songs at every performance.

The following people appeared at Koster and Bial's on Sunday evening last: The U. S. Marine Band, La Fayette, Edna Butler, Jess Dandy, Marion Napier, Marie Jensen, Bums and Bums, E. A. Jolly, McNulty Sisters, Pauline Moran, and Bobby Gaylor.

The bill at the New York on Sunday evening last included Polly Hazel, Charles Dungan and Charles Dudley, Joseph Addelman, Louise Gunning, Dillon Brothers, Leona and Clayton, Allen Whitman, Gertrude Hayman, Mark Sullivan, Waterbury Brothers and Tenny, the Vitagraph, and Carroll Birdall.

Edwin T. Emery, well known in the legitimate and vaudeville as an efficient player and author of the one-act comedy, An Unexpected Visit, has just finished a new original playlet for Georgia Gardner, entitled A Woman's Word. She will produce it after doing Mr. and Mrs. Brooks of Brooklyn, which is now in rehearsal.

Waltz and Ardelle have won their suit against Blaney and Vance, for back salary, while with A Boy Wanted co. last season. They recovered the full amount of their claim last week through their attorney, M. Strassman.

Patrice has returned from a successful tour of the West and opened last week at the Novelty Theatre, Brooklyn. The Brooklyn Lodge of Elks attended the performance, Jan. 22, and presented Patrice with a basket of flowers as large as herself. She will play in and about New York for the next two months, when she returns to the West. Her time is booked solid until Aug. 1. Maurice Darcy and Charles Newton are supporting her.

The Love Sisters are making a success with "Tell it to Me," by Ben Harney.

The benefit for the widows and orphans of the British soldiers under the direction of Mortimer Kaplan, J. M. Foote, and Marjorie Dawson, will take place at Carnegie Lyceum on Friday and Saturday evenings of this week.

Fred E. Monroe, wizard, will in the future appear under his right name, Porter Tremaine, Jr. He will open with McKelroy's Vaudevilles at the Bijou, Minneapolis, on June 10.

Ernest, the mirror dancer, made such a big hit at the Star Opera House, Philadelphia, last week, that she was re-engaged for another week.

Recent acquisitions to Dinkins' Utopians include Madeline De Morsis and William Williams. George Totten-Smith is collaborating with Mr. Dinkins on a new burlesque for the co. for next season, which promises to make a hit.

The trip to Paris offered by the Los Angeles Orpheum, was won by the Native Sons of the Golden West, who combined and collected 24,725 coupons. Tally, the Los Angeles photographer, came next, with 20,000. Manager Brunson announced that 90,450 coupons were given out at 103 performances. This means that the average attendance was 1,500, as no coupons were given to the gallery gods.

Eva Mudge closed a most successful engagement at Koster and Bial's Jan. 20. Her singing of "Say Good-Bye to Your Baby With a Smile," was rewarded with repeated encore. T. R. McMahon, of McMahon and King, is responsible for the song.

Around New York in Eighty Minutes will return to Koster and Bial's next week with Fougere, with special attraction. Another big production, called 1900, will be put in rehearsal shortly.

Eugene Ellsworth and Madge Burt concluded in Albany, N. Y., week of Jan. 15, a most successful tour of the Proctor circuit, as one of the leading features, presenting their original farcical sketch, Domestic Pets. Ellsworth and Burt are the authors of all their own comedies, and have a new one in rehearsal, entitled A Trip to Newport, which they will shortly produce in New York. They claim that their latest effort is unique in construction, and novel in theme.

The threadbare ideas of jealousy and mistaken identity, which go to make up the plot of nearly all the vaudeville farces of the day, have been dispensed with in the writings of A Trip to Newport. Ellsworth and Burt were headliners at the Grand Opera House, Syracuse, N. Y., last week, where their efforts were rewarded with great approval. They opened on the Moore circuit at Detroit, Jan. 20, with Burt's, Toledo, and other Western houses to follow.

Will F. Webster has been engaged as New York representative of La Forta and Fulton, proprietors of the Monte Carlo Girls Burlesque co. The Six Sennets will join the co. as a feature in Philadelphia Feb. 5.

Jerome and Alexis, "The Frog and Lizard," whose specialty was a big hit on the Orpheum circuit, on which they have just closed a successful engagement, joined The Katzenjammer Kids co. at Cincinnati, and will remain with this attraction for the balance of the season.

Dixon and Holmes are with the Lola Pomeroy co., and are making a decided hit.

Elsie Raymond has joined hands again with her sister, Lillian Wambold. The team will be known as the Wambold Sisters, electrical dancers, and will be under the management of Lew Wambold.

"Because" has proved a very taking solo for the melophone at Dumont's Minstrels, Philadelphia.

Alice McGill, of The Real Widow Brown, is making a hit singing "My Lady Lu."

"Wilhelmina," a waltz song, by C. W. Bachmann and John T. Hall, and the "Barbara Fretchie" march and two-step by C. W. Bachmann, are new issues from the John T. Hall Music Publishing Co. of this city.

Nick Roberts, the popular old-time manager, is seriously ill at the New York Hospital.

Elvia Crox Sealbrooke is singing "Wait" and "In Naples Fair" with great success.

Ching Ling Foo's two weeks' engagement at Hyde and Beaman's Theatre in Brooklyn bids fair to break all records for business at that house.

Sherman and Railston are with the American Burlesque co., making a big hit with their new act, The Battle of San Diego. They will star next season in a farce called A Hot Time in Old Town Tonight.

Harry Bagge and co. presented the new version of A Husband's Holiday at Lenox Lyceum on Thursday evening last at the entertainment given by Liberty Council, Knights of Columbus. The new version of the sketch made a big hit. Leona Luke acted with great spirit, and Arthur Larkin was excellent as the timid youth.

Peggy Pryde, the popular English comedienne, will be seen in the near future at Koster and Bial's.

The case of Alvin and James Jack, against the members of the Sam T. Jack co. for possession of the contents of several trunks, was decided in favor of the defendants at Peru, Ind., on Jan. 22.

Frank Whitman, the trick violinist, still continues with The Man in the Moon, Jr. He has had numerous offers to go back to vaudeville, but his present engagement is too comfortable to be lightly considered.

Blackburn and Burns were the subjects of a very interesting article in the St. Louis Post-Dispatch of Jan. 25. It credited them with being the first American vaudeville performers to make a hit in England.

Weber and Fields' Music Hall was inspected last week by Fire Inspector McNaughton, who reported that the crowding of the passageways made the place

#### VAUDEVILLE.

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"Buoman and Adelle were excellent; both are stars in this style of acting."—Pittsburgh Dispatch, Jan. 16.  
"Vaudeville, which was heralded a few years ago as a fad and for which a short life was predicted, has lost none of its popularity. The warm welcome received by Frank Buoman and Rose Adelle attested to this fact. They gave a farce, The Door Key, and incidentally introduced a number of clever musical acts, one of which they were compelled to repeat by the audience, which refused to be quieted otherwise."—Pittsburgh Telegraph, Jan. 16.  
"Buoman and Adelle have a very funny farce, and play it well."—Pittsburgh Press, Jan. 16.  
"Buoman and Adelle won persistent applause."—Pittsburgh Sun, Gazette.

"When the vaudevilles offer such attractions they become educators."

—Geo. P. GOODALE, in Detroit Free Press, Jan. 19.

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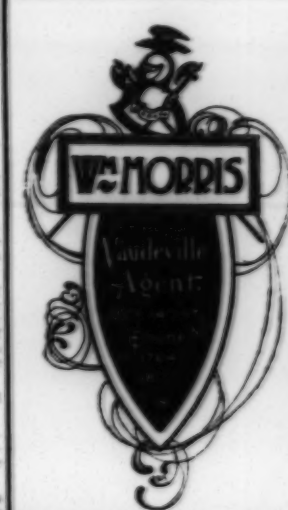
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dangerous. On account of the enormous business, this state of affairs is unavoidable, but the numerous exits make the little music hall one of the safest theatres in the city in case of panic.

Anna Wilks, who plays the part of Columba in The Queen of Chinatown, is making a big hit with her specialty.

Orange Judd and May Durra open at Miner's Theatre and Wilmington, Del., in February, with a new comedy sketch, entitled The Cheerful Idiot, written by Ralph Skinner and staged by Albert Lang. They are also getting their paper and material together for their own co., which will make its debut season in 1901.

Maude Caswell, who has been very ill since Christmas, will join Bob Manchester's Cracker Jacks on Feb. 5, for the remainder of the season.

The Comedian Trio is making a decided hit with their "Promises of Light" and "Mum's the Word" Little Lasses Candy Coon.

Harry Thomson attributes his success to the fact that he does not deliver a tiresome monologue, but always has something new. Harry says this himself, and it must be true.

The police were again on the alert last Sunday, watching for violations of the blue laws, and performers had to try to make hits without grease-paint or funny clothes.

The bill this week at Koster and Bial's includes Lafayette, Fred Sibbe, Edna Butler, Mildred Howard De Grey, Marion Manning, O'Brien and Harold, Sisters McNulty, Ramza and Arms, the Tolins, and Ethel Tillson.

Kabe, the Japanese acrobat, was fined \$100 in Special Sessions last week for a violation of the law against the appearance of minors on the stage.

## VAUDEVILLE PERFORMERS' DATES.

Althea Twin Sisters, Pastor's, N. Y., Jan. 29-31.  
Adelmann, Joseph—Cook O. H., Rochester, Jan. 29-31.  
Ardick, Agnes Cook O. H., Rochester, Jan. 29-31.  
Alberche and Charles, Star, Phila., Jan. 29-31.  
Adams, Prof., Keith's, Phila., Jan. 29-31.

ALDRICH, CHARLES T., Pastor's, N. Y., Jan. 29-31, H. and B., Brooklyn, 5-10.  
Alburtus and Bartram—Somers's Theatre, Budapest, Hungary, 1-30.

ATKINSON—E. J., EDGAR—Canterbury Music Hall, London, England, indefinite.  
Blackman and Burns—Olympic, Chicago, Jan. 29-31.  
Haymarket, Chicago, 5-10.

Burkhart, Lillian—Pol's, New Haven, Jan. 29-31.  
Brooks Bros., G. O. H., Syracuse, Jan. 29-31.  
Bly, Master Geo., Keith's, Phila., Jan. 29-31.

Bickle and Watson—Pastor's, N. Y., Jan. 29-31.  
Bryan, F. D.—Haymarket, Chicago, Jan. 29-31.  
Baker, Peter Cook O. H., Rochester, Jan. 29-31.

Broadway Trio—Bijou, Washington, Jan. 29-31.  
Bell Dwyer—Haymarket, Chicago, Jan. 29-31.  
Brown, Tom—Gilmore, Springfield, Jan. 29-31.

Barrington and Martel—Gilmore, Springfield, Jan. 29-31.  
Baldwin, T. H.—Haymarket, Chicago, Jan. 29-31.  
Boyle E. J., Keith's, Boston, Jan. 29-31.

Blanchard, C. B., Star, Phila., Jan. 29-31.  
Cushman, Helen—Curtis Chicago O. H., Jan. 29-31.  
Confield and Carleton—Shea's, Buffalo, Jan. 29-31.

Cleveland, O., 5-10.  
Condit and Macey—Grand O. H., Phila., 5-10.  
Cressy and Dancy—Orpheum, Kansas City, Jan. 29-31.

Orpheum, Omaha, 5-10.  
Cawthon and Forrester—Empire, Cleveland, Jan. 29-31.  
Columbia, St. Louis, 11-17.

Clemson and Mearns—Keith's, Phila., Jan. 29-31.  
Chevrolet, Keith's, Phila., Jan. 29-31.  
Ching Ling Foo, H. and B., Brooklyn, Jan. 29-31.

Carnegie, Five—New Grand, Wash., Jan. 29-31.  
Caron and Herbert—Keith's, N. Y., Jan. 29-31.  
Clark and Gandy—Olympic, Chicago, Jan. 29-31.

CORRAN, POIR, Pastor's, N. Y., Jan. 29-31.  
Carroll and Hyland—Chicago O. H., Jan. 29-31.  
Courtney, Maude—Wonderland, Detroit, Jan. 29-31.

Camp, John E., Palace, N. Y., Jan. 29-31.  
Cunningham and Knight—Olympic, Chicago, Jan. 29-31.  
Coutbush, Joe—Shea's, Buffalo, Jan. 29-31.

Conway and Staats—Novelty, Brooklyn, Jan. 29-31.  
Cote and Fitzallen—H. and B., Brooklyn, Jan. 29-31.  
Cardinale Troupe—Cook O. H., Rochester, Jan. 29-31.

Captaine, Al—Keith's, Boston, Jan. 29-31.  
Duffy, Sawdell and Duffy, G. O. H., Phila., Jan. 29-31.  
De Witt and Burns—G. O. H., Phila., 5-10.

Diana Proctor's, N. Y., Jan. 29-31.  
Dempsey, Mitchell and Co.—Proctor's, N. Y., Jan. 29-31.  
De Grey, Mildred Howard K. and B., N. Y., Jan. 29-31.

Doubar and Harris—Columbia, St. Louis, Jan. 29-31.  
Dresser, Louise—Shea's, Toronto, Jan. 29-31.  
Derenda and Breen—Duquesne Theatre, Pittsburgh, Jan. 29-31.

De Venus and De Venus—Leland, Albany, Jan. 29-31.  
Diamond and Bredford—Keith's, Boston, Jan. 29-31.  
Day, Geo. W.—New Grand, Wash., Jan. 29-31.

Dresser, Marie—Keith's, Boston, Jan. 29-31.  
Dolan and Lohrner—H. and B., Brooklyn, Jan. 29-31.  
Demond, Geo. F.—Keith's, Phila., Jan. 29-31.

De Forests, The—H. and B., Brooklyn, Jan. 29-31.  
Darrow, Mr. and Mrs. Stuart—Palace, N. Y., Jan. 29-31.  
Dandy, Jess—H. and B., N. Y., Dec. 11—indefinite.

Dwight, T. Nelson—Leiblich's, Breslau, Germany, 1-27.  
Drause—Novelty, Brooklyn, Jan. 29-31.  
Evans and Vidney—Keith's, Phila., Jan. 29-31.

Ernest, Star, Phila., Jan. 29-31.  
Elliott and Allen—Haymarket, Chicago, Jan. 29-31.  
Emery and Russell—Haymarket, Chicago, Jan. 29-31.

Edridge, The—Harlem Music Hall, N. Y., Jan. 22-27.  
Ellis, Mr. and Mrs. Chas. T.—Shea's, Buffalo, Jan. 29-31.  
Evans, Geo.—Keith's, N. Y., Jan. 29-31.

Edridge, Press—Keith's, Phila., Jan. 29-31.  
ELIZABETH SISTERS—Orpheum, Los Angeles, Cal., Jan. 21-31.  
Omaha, Neb., 11-16.

Ellsworth and Burr—Wonderland, Detroit, Jan. 29-31.  
Cook O. H., Rochester, 5-10.  
Emerson and Shepherd—Music Hall, Brooklyn, Jan. 29-31.

Emmons, Emerson and Emmons—Columbia, St. Louis, Jan. 29-31.  
El Nino, Eddie—Columbia, St. Louis, Jan. 29-31.  
Fields and Ward—Keith's, N. Y., Jan. 29-31.

Fitzgerald, H. V.—Keith's, Boston, Jan. 29-31.  
Filion and Erald—Grand, Wash., 5-10.  
Foreman and West—Bijou, Richmond, Va., Jan. 29-31.

Keith's, Phila., 5-10.  
Frederic Bros.—Keith's, Phila., Jan. 29-31.  
Fox and Foxe—Bijou, Wash., Jan. 29-31.

Florence Troupe—Shea's, Buffalo, Jan. 29-31.  
Fisher, Mr. and Mrs. Perkins D.—Orpheum, San Francisco, 4-17.

Faver and Sinclair—Keith's, Phila., Jan. 29-31.  
Ford, The—Keith's, Phila., Jan. 29-31.  
Frank and Don—New Grand, Wash., Jan. 29-31.

Faust Sisters—Olympic, Chicago, Jan. 29-31.  
French, Kathryn—Olympic, Chicago, Jan. 29-31.  
Ferguson, Marguerite—Music Hall, Brooklyn, Jan. 29-31.

Flood Bros.—H. and B., Brooklyn, Jan. 29-31.  
Florence, Madame—Cook O. H., Rochester, Jan. 29-31.  
For and Clark—Columbia, St. Louis, Jan. 29-31.

Farnum and Seymour—Shea's, Toronto, Jan. 29-31.  
Flatow and Dunn—Keith's, Boston, Jan. 29-31.  
Gardner, Chas. A.—Orpheum, Los Angeles, Jan. 29-31.

Kansas City, 11-17.  
Graner and Hanel—Keith's, N. Y., Jan. 29-31.  
Graham, Geo.—Star, Phila., Jan. 29-31.

Glenroy, James—Richmond—Grand O. H., Phila., Jan. 29-31.  
Graham, Carrie—G. O. H., Phila., Jan. 29-31.  
Grypene and Roma—Chicago O. H., Jan. 29-31.

Gilard and Gardner—Novelty, Brooklyn, Jan. 29-31.  
Gunning, Louise—Keith's, Phila., Jan. 29-31.  
Garrison, The—England, indefinite.

Gaylor and Gaff—Cook O. H., Rochester, Jan. 29-31.  
G. O. H., Syracuse, 5-10.  
Gardner, Georgia and Co.—Chicago O. H., Jan. 29-31.

Hawthorne Sisters—Moreland, Ky., Jan. 29-31.  
Sterling, Ky., 1-3.  
Halliday and Ward—Keith's, Boston, 5-10.

Hall, Artie—Pastor's, N. Y., Jan. 29-31.  
Hall and De Mar—Duquesne, Pittsburgh, Jan. 29-31.  
Handsome, C. W.—Palace, N. Y., Jan. 29-31.

Hall and Staley—New Grand, Wash., Jan. 29-31.  
Herdson, Agnes, and Co.—Olympic, Chicago, Jan. 29-31.  
Haymarket, Chicago, 5-10.

Hefron, Tom—Olympic, Chicago, Jan. 29-31.  
Haskell, Loney—Columbia, St. Louis, Jan. 29-31.  
Hove, Wall and Walters—Haymarket, Chicago, Jan. 29-31.

Haynes, Gertrude—Bijou, Richmond, Va., Jan. 29-31.  
Hathaway, Belle—Pastor's, N. Y., Jan. 29-31.  
Hilton, Kate—Palace, N. Y., Jan. 29-31.

HERRMANN, ADELAIDE—Olympic, Chicago, Jan. 29-31.  
Harts, The—Hopkins, Chicago, Jan. 29-31.  
Hungarian Pops—Novelty, Brooklyn, Jan. 29-31.

Harpers, The—Novelty, Brooklyn, Jan. 29-31.  
Harrigan, Edw.—Leland, Albany, Jan. 29-31.  
Hersch, The—Star, Phila., Jan. 29-31.

Harvey Sisters—Star, Phila., Jan. 29-31.  
Harris, Mlle.—Novelty, Brooklyn, Jan. 29-31.  
Jackson and Douglas—Toronto, Canada, Jan. 29-31.

Jordan and Weiland—Bijou, Wash., Jan. 29-31.  
Johnson Bros.—Haymarket, Chicago, Jan. 29-31.  
Jennings and Alton—Haymarket, Chicago, Jan. 29-31.

Jones, Irene—Keith's, Phila., Jan. 29-31.  
Kendall, Ezra—Columbia, St. Louis, Jan. 29-31.  
Kough and Hayward—Novelty, Brooklyn, Jan. 29-31.

King, Mabel Taylor—Proctor's, N. Y., Jan. 29-31.  
Killy and Violette—Olympic, Chicago, Jan. 29-31.  
Livingston Three—Music Hall, Brooklyn, Jan. 29-31.

Lewis and Ryan—Keith's, Phila., Jan. 29-31.  
Linton Bros.—Palace, N. Y., Jan. 29-31.  
Litchfield, Nell, Mr. and Mrs.—Rockefeller's, Wilmington, Del., Jan. 29-31.

Lech, Marie and John—Columbia, St. Louis, Jan. 29-31.  
Lecky, Ethel—Palace, N. Y., Jan. 29-31.  
Lamb, Bessie—Haymarket, Chicago, Jan. 29-31.

Linton and McIntyre—Shea's, Springfield, Jan. 29-31.  
Lawrence, 5-10.  
Le Roy and Clayton—Keith's, Phila., Jan. 29-31.

Latell, Ed. H. and B., Brooklyn, Jan. 29-31.  
Lawrence and Harrington—Gilmore, Springfield, Jan. 29-31.  
Lavender and Thompson—Keith's, N. Y., Jan. 29-31.

Lynch and Jewell—Keith's, N. Y., Jan. 29-31.  
Lafayette K. and B., N. Y., Jan. 29-31.  
Leonards, Two—Chicago O. H., Jan. 29-31.

Leonard Sisters—Chicago O. H., Jan. 29-31.  
Lane, Chris—Keith's, Phila., Jan. 29-31.  
Levinson, The—Keith's, Phila., Jan. 29-31.

Loewy, Edward—Palace, N. Y., Jan. 29-31.  
Lorrett and Nevada—Bijou, Wash., Jan. 29-31.  
La Mondie, Frank—Olympic, Chicago, Jan. 29-31.

Lund, Baby—Haymarket, Chicago, Jan. 29-31.  
Lush and Huff—Music Hall, Brooklyn, Jan. 29-31.  
Lustig, Claude—Shea's, Toronto, Jan. 29-31.

Lorenberg Sisters—Keith's, Boston, Jan. 29-31.  
Loving, Daisy, and Co.—G. O. H., Phila., Jan. 29-31.  
Merritt and Rosella—Keith's, Phila., Jan. 29-31.

Midgeley and Carlisle—Keith's, N. Y., Jan. 29-31.  
McIntosh, Mr. and Mrs. Tom—Keith's, N. Y., Jan. 29-31.  
McIntosh, Four—Keith's, N. Y., Jan. 29-31.

McIntosh and Weston—Pastor's, N. Y., Jan. 29-31.  
Morse and Hart—Pastor's, N. Y., Jan. 29-31.  
Merrell Sisters—Pastor's, N. Y., Jan. 29-31.

Mills, W. J.—Pastor's, N. Y., Jan. 29-31.  
Moultre Sisters—Olympic, Chicago, Jan. 29-31.  
Mason and Milledge—Chicago O. H., Jan. 29-31.

Martin, Ted and Harry—Keith's, Boston, Jan. 29-31.  
Merritt and Rosella—Keith's, Phila., Jan. 29-31.  
Moxatt and Son—Keith's, Phila., Jan. 29-31.

Movatt and Son—Keith's, Phila., Jan. 29-31.  
Moxatt and Son—Chicago O. H., Jan. 29-31.  
MURPHY, MR. AND MRS. MARK—Columbia, St. Louis, Jan. 29-31.

Moreland, Belle—Keith's, Phila., Jan. 29-31.  
Music Hall, N. Y., 5-10.  
Mundell, Gertrude—Miner's Harlem, N. Y., 5-10.

Montgomery and Stone—Proctor's, N. Y., Jan. 29-31.  
Mabee and Hill—Proctor's, N. Y., Jan. 29-31.  
Munda, Marion K. and B., N. Y., Jan. 29-31.

McNulty Sisters, K. and B., N. Y., Jan. 29-31.  
Mack Tom—Haymarket, Chicago, Jan. 29-31.  
Meakin and Raper—Olympic, Chicago, Jan. 29-31.

Meeker Baker—Trinity, Haymarket, Chicago, Jan. 29-31.  
Marshall and Darling—Haymarket, Chicago, Jan. 29-31.  
McFarland and Murray—Haymarket, Chicago, Jan. 29-31.

Matinetti and Sutherland—Shea's, Buffalo, Jan. 29-31.  
McMahon and King—Gilmore, Springfield, Jan. 29-31.  
Mama, The—Keith's, Boston—Jan. 29-31.

Nobles, The—H. and B., Brooklyn, 5-10.  
Northeast, Jack—Shea's, Toronto, Jan. 29-31.  
Nichols, Mattie—Haymarket, Chicago, Jan. 29-31.

NIEL, FRED, K. and B., N. Y., Jan. 29-31.  
Newman, Joseph—Orpheum, San Francisco, Jan. 21-31.  
Orpheum, Los Angeles, 4-17.

Nelson Family—Chicago O. H., Jan. 29-31.  
O'Brien and Hume—N. Y., Jan. 29-31.  
Onda—Proctor's, N. Y., Jan. 29-31.

OSWALD, ADELE PRINCE—K. and B., N. Y., Jan. 29-31.  
Oakley, Annie—Olympic, Chicago, Jan. 29-31.  
O'Rourke and Linyard—G. O. H., Phila., Jan. 29-31.

Pearl, Kathryn—Pastor's, N. Y., Jan. 29-31.  
Pascelat—Olympic, Chicago, Jan. 29-31.  
Pascual, Eugene—Music Hall, Brooklyn, Jan. 29-31.

Paxon and Jerome—Keith's, Phila., Jan. 29-31.  
Paynes, The—Star, Phila., Jan. 29-31.  
Partellos, The—Wilmington, Del., Jan. 29-31.

Partellos, The—Wilmington, Del., Jan. 29-31.  
Palmer, Minnie—Keith's, Boston, Jan. 29-31.  
Proctor—Keith's, Phila., Jan. 29-31.

Quaker City Quartette—Brooklyn Music Hall, Jan. 29-31.  
Raverton, Zolna—H. and B., Brooklyn, Jan. 29-31.  
Rosow Midgits—Proctor's, N. Y., Jan. 29-31.

Raymond, West and Sunshine—Palace, N. Y., Jan. 29-31.  
Rauza and Arno—K. and B., N. Y., Jan. 29-31.  
Reed Brothers—Bijou, Wash., Jan. 29-31.

Ruby Sisters—Novelty, Brooklyn, Jan. 29-31.  
Reed and Shaw—Leland, Albany, Jan. 29-31.  
Ring, Blanche—H. and B., Brooklyn, Jan. 29-31.

Rosary, Savoy—Trinity, Haymarket, Chicago, Jan. 29-31.  
Riley and Hughes—Keith's, N. Y., Jan. 29-31.  
Ralph, Julia—Theatre Francaise, Montreal, 5-10.

Ray and Broche—G. O. H., Phila., Jan. 29-31.  
Reilly, Pat—Haymarket, Chicago, Jan. 29-31.  
Simms and Graham—Bijou, Wash., Jan. 29-31.

Stewart, Cora and Co.—Keith's, N. Y., Jan. 29-31.  
Stewart and Gillen—Star, Phila., Jan. 29-31.  
Stanley and Wilson—Music Hall, Brooklyn, Jan. 29-31.

St. Omer Bros.—G. O. H., Phila., Jan. 29-31.  
Snider and Buckley—Belfast, Ireland, Jan. 22-31.  
Dublin, Ireland 5-17, Birmingham, England, 19-March 3.

Stine and Evans—Columbia, O., Jan. 29-31.  
H. Brooklyn, 5-10.  
SIMPSON, CHEERIDAH—Lyceum, Denver, Jan. 29-31.

Soligman, Minnie—Keith's, Phila., Jan. 29-31.  
Seligman, Minnie—Haymarket, Chicago, Jan. 29-31.  
Sweet, Chas. R.—Chicago O. H., Jan. 29-31.

Sennetts, Six—K. and B., N. Y., Jan. 29-31.  
Spence and Sartelle—Haymarket, Chicago, Jan. 29-31.  
Smith and Campbell—Shea's, Buffalo, Jan. 29-31.

Scott, Carrie—Shea's, Buffalo, Jan. 29-31.  
Silver and Emmer—Shea's, Toronto, Jan. 29-31.  
Schoel, Fritz—Orchestra—G. O. H., Phila., Jan. 29-31.

Terry and Lambert—Pastor's, N. Y., Jan. 29-31.  
Lohne, Musick K. and B., N. Y., Jan. 29-31.  
Tilson, Ethel K. and B., N. Y., Jan. 29-31.

Thomas, Hilda, and Co.—Music Hall, Brooklyn, Jan. 29-31.  
Tedes, Bertie—Columbia, St. Louis, Jan. 29-31.  
Tavary, Madame—Gilmore, Springfield, Jan. 29-31.

Takewas Japs—Gilmore, Springfield, Jan. 29-31.  
Tennis Trio—Keith's, Phila., Jan. 29-31.  
Turner's Pickaninies, and Pauline Moran—Keith's, Phila., Jan. 29-31.

Thomson, Harry—Columbia, St. Louis, Jan. 29-31.  
Thurston, Howard—Keith's, Phila., Jan. 29-31.  
Vilona Sisters—Keith's, Boston, Jan. 29-31.

Winchester, Marion—Pastor's, N. Y., Jan. 29-31.  
Weichtman, Allen—Proctor's, N. Y., Jan. 29-31.  
Wainwright, Morris—New Grand, Wash., Jan. 29-31.

Welch, The—Haymarket, Chicago, Jan. 29-31.  
Wallace, Franklin—Hopkins, Chicago, Jan. 29-31.  
Wimmer, Charles—Columbia, St. Louis, Jan. 29-31.

Yorke and Adams—Palace, N. Y., Jan. 29-31.  
Yale Trio—Palace, N. Y., Jan. 29-31.  
Yeomans, Jennie—Casto, Fall River, Jan. 29-31.

Zara Trio—Keith's, N. Y., Jan. 29-31.  
Zimmer—Keith's, Phila., Jan. 29-31.  
Zeb and Zarnow—Shea's, Toronto, Jan. 29-31.

THE CHICAGO ACADEMY OF MUSIC.  
Manager Simpson, of the Academy of Music, Chicago, has decided to devote his house exclusively to melodramas, notes a large increase in business.

He has some open time this season, and is filling dates for next season. The Academy is the oldest standing theatre in Chicago—the first one erected after the great fire of 1871—and the only high priced house on the West Side. Sensational dramas are guaranteed big business, plays with powerful stories, picture paper and strong casts.

Warning! Warning! Dorothy Neville's new monologue, As It Happens, is her sole property, fully protected, and all infringements will be prosecuted under copyright law.

MATTERS OF FACT.  
The California Theatre, San Francisco, has had a most brilliant season, and records at popular prices have been broken. There seems to be no diminution in the business, and indications point to a continuance of prosperity till the end of the season and beyond.

It is intended to revive some of Charles H. Hoyt's successes. Roselle Knott is very successful as Lydia in Quo Vadis.

Jack Fisherty is in advance of E. D. Stair's The Three Maskers, in which Harry Glazier is being starred. The company is now touring South, and will visit the Pacific Coast.

Edwin Mordant and Virginia Stuart have received an offer to be featured in standard and romantic roles, to tour the South and Southwest to the Pacific Coast. They have it under consideration for next season.

The present roster of the Alma Chester company: Alma Chester, Jennie Kendrick, Josie Mitchell-Vickers, Lulu Esper, Carrie Elmore, O. W. Dibble, Harry R. Pickers, Irving White, Will J. Kennedy, Howard Cranston, J. Franklin Hall, Harry C. Arnold, George Elmore, Fred DeLong, Arthur Mackey, E. J. Farley, Harry McKee, the Ladells, Signor Maceo, Mr. and Mrs. A. J. Garing.

Tommy Shearer's company broke all records at the Grand Opera House, Cincinnati, Pa., playing to over \$1,400 in eight performances. The manager of the house vouches for this statement in an advertisement in another column of the paper.

Any one with a strong comedy-drama having special lithograph paper can sell on a cash basis by addressing "Cash," this office.

George E. Murphy and company offer excellent inducements to sketch artists desiring to rehearse their sketches with properties. Murphy and company will take a sketch, conduct rehearsals and complete it for production.

The Woonsocket R. I. Opera House recently played "Way Down East" two nights to \$1,250; Stetson's Uncle Tom's Cabin, matinee and night, to \$750, and other successful performances to \$1,125. Manager Joseph E. Ogden reports a highly successful season, and he is looking fast for next season.

Rose Stahl made a decided hit as Madame Sans Gene at the Girard Avenue Theatre, Philadelphia. She has followed it up by her performance of Camille. The press praise her interpretation of Dumas' heroine.

J. H. Shepard will in future have control of the press agency department of the Woonsocket Emergency Bureau. Mr. Shepard is a well-known journalist, and is the author of The Moonshiners and The Senator's Daughter. He is at present writing two new melodramas to be produced next season, under the direction of T. H. Winnett.

Thomas J. Grady, for two seasons principal comedian with Cummings Stock, Toronto, one season with Hopkins Stock, St. Louis, and with such farce-comedies as The Dazzler, Aunt Bridget, A Hot Old Time, and other first-class comedies, is now open to offers. He is a comedian who can originate and make a hit in any line of comedy work.

Among the latest song hits is "After All," by Kerr and Webster, which has had a big sale since its publication by the Vandersloot Music Company, Williamsport, Pa., a short time ago. This house has several other successes, including "An Old Fashioned Girl," "My Jane," "Gay Man's Tale," and others. P. W. Felcher has charge of their professional department.

Shamus O'Brien played to a packed house at Troy, N. Y., last week and has been booked for a return engagement for three nights. George W. Winnett, in the Knickerbocker Building, is booking the company.

H. M. Morse, basso, the original Giant in Jack and the Beanstalk, lately secured his connection with the above organization and is at liberty to negotiate with first-class attractions for the rest of the season. Mr. Morse has wide experience in both eccentric comedy and straight business. He may be addressed in care of this office.

A woman partner is wanted by "Clever Comedian," care of this office, for a sketch.

Manager Halloran, of Moberly, Mo., gives notice of the canceling of the date held by the Great Northern Stock company at his house.

Harry Braham, late of W. H. Crane's company, who arrived last week on the "St. Louis," represents Charles McCarthy's spectacle, A Great New York Fire, at the Paris Exhibition.

Leon Victor, business-manager for Have You Seen Smith? resigned his position with that company last Saturday in Wheeling, W. Va. Mr. Victor contemplates taking out a new play on trial in a few weeks.

Manager Jean Jacques has a few days open in February at Waterbury, Conn. Good attractions only—his motto.

T. H. Winnett will buy outright plays and comedies that have special printing. Mr. Winnett is located at the Emergency Bureau in the Knickerbocker Theatre Building, 140 Broadway.

"Capital" care this office, desires to lease or purchase the lease of a theatre in a city of not less than 30,000 population.

Manager Dinkins reports excellent business with Kelly's Kids in the West. The company is in Detroit this week, with Grand Rapids and Cleveland to follow. New acquisitions to the company are Eddie Weston, Irish comedian, Kity Gilmore Gardner, comedian, Flora, the wire-walker, the Columbia Four, and Mildred Fielding. The press have been kind to the kids everywhere, and the general verdict is that it is much better than the ordinary farce-comedy.



Proprietor): Week Jan. 22: Comedy. Two Roles. Otto, the Shelbys, Crane and Corbin. Marguerite Maxwell.

Fac-Simile Signature of *John S. Bernhardt* on every box.











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Only first-class attractions played. Seats 600. Stage will accommodate largest productions. For time address  
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 Or, H. S. TAYLOR, New York representative.

**ILL.-ILLIOPOLIS.****New Masonic Opera House**

Attraction wanted to open house about Feb. 15. Other one-night stand and repertoire companies write for open time March and April. Ground floor, gas lights, seats 300, stage and scenery modern. Pop. 1,500.  
**C. B. SUTHERLAND, Secy.**

**ILL.-KANKAKEE.****Arcade Opera House**

Pop. 15,000. Open time in Dec., Jan., Feb. and March.  
**C. E. COBB, Mgr.**

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Population 12,000. Is located on C., B. & Q. R. R., main line: 181 miles from Chicago. TWO ATTRAC-  
 11-1255 PER WEEK. Factories pay out weekly \$25,000. Has gained 2,000 population in six months.  
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New House. Capacity about 400. Open time. Apply to  
**A. F. WILCOX, Mgr.**

**KY.-CORBIN.****Masonic Temple Theatre**

Just completed. Lighted by electricity. Seats 400. First-class attractions on sharing terms.  
**J. J. HAGAN, Manager.**

**KY.-LANCASTER.****The New Garrard**

Electric lights. Ground floor. Seat 500. The best show town in the "Blue Grass." Business good. Want good clean attractions.  
**F. B. FISSINGER, Mgr.**

**ME.-BATH.****Columbia Theatre**

Open time—Jan. 23, 24, 25, 26; Feb. 6, 7, 8, 9, 13, 14, 15. Weeks of March 5, March 19, March 26; April 3, 4, 5. Write or wire.  
**OLIVER ROSES, Mgr.**

**MASS.-CLINTON.****Clinton Opera House**

Strong dramatic attractions, 1900-1901. Pop. 1,500.  
**T. F. HEALY, Mgr.**

**MINN.-WILLMAR.****New Willmar Opera House**

Opens Jan. 1, 1900. Seats 600. Ground floor. Electric lighted. Pop. 4,000. No bookings. First-class attractions wanted.  
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**MISS.-M'COMB CITY.****New Opera House**

Pop. 8,000. Seats 800. Good open time. Apply to  
**C. W. CRABB, Mgr.**

**N. C.-RALEIGH.****Metropolitan Opera House**

Open—season 1900-1901. Seating capacity 800. Good attraction wanted for State Fair week, middle of October.

**N. H.-FRANKLIN.****Odell Opera House**

Pop. 6,000. Seats 500. R. R., B. & M.

**O.-LEBANON.****Lebanon Opera House**

Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 25,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attractions wanted.  
 Good open time.  
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Extensive improvements will be made in our house next season. Business the largest in Kane's theatrical season. Good terms to all companies. Address  
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**PA.-ROYERSFORD.****Royersford Opera House**

Wanted, a few good attractions for one night stands only. Open time week of Jan. 22, week of Feb. 5, week of Feb. 26, all of March.  
**CHAS. H. DETWILER, Mgr.**

**PA.-SHARPSVILLE.****Pierce Opera House**

Wanted, attractions. Pop. 4,000. Monthly payroll \$20,000.  
**GEORGE MCINTYRE, Mgr.**

**PA.-WEST NEWTON.****2d Street Opera House**

Now booking next season. No cheap attractions. Population 300.  
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On branch of L. & N. R. R., 12 miles from Columbia, Tenn., 25 miles from Florence, Ala. Best show town in South. 10,000 miners at work; weekly pay roll \$75,000.00. Now booking season 1899-1900. Address  
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**TEX.-DENTON.****Wright's Opera House**

Just completed, modern; seats 800; electric light. Pop. 6,000. Centrally located in North Texas, 38 miles from Dallas; 35 miles from Ft. Worth. Booking season of 1900-1901. Open Feb. 15. We also book for the Weeks Opera House, Pilot Point, Texas.  
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**WIS.-NEW LONDON.****Grand Opera House**

Population 5,000. Ground floor. Capacity 1,000. Address  
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**CAN.-ST. JOHN, N. B.****Opera House**

Pop. 50,000. Seats 1,300, holds 2,000. Stage 60x37. Open time for good attractions: Sept. 20 to 28, Oct. 5 to 19, Nov. 3 to 11, Dec. 4 to 30.  
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Good open time in November, December, January, February, March, April and May. First-class attractions only. Population, 8,000. Seating capacity, 1,000. Handsomest and best equipped theatre in Canada. Good show town for good attractions. Wire or write.  
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**Worthing, Frank**

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# ROSE STAHL

Follows her Successful and Artistic Interpretation of MADAME SANS GENE with

## \* CAMILLE \*

The Philadelphia press adds its endorsement to the encomiums she has received in other cities:

Miss Rose Stahl, last night, at the Grand Avenue Theatre, demonstrated her real worth in a more than ordinarily pretentious role, and she acquitted herself most creditably in every act of the long and complex play. From the inception of the reign of Louis, effervescent on quite among the flattering group of flippant titled admirers, through the unselfish love evoked by the sentiment of Armand to the sacrifice demanded by M. Duval, his father, and family, to the pathetic penalty of a wasted life, Miss Stahl traversed each phase of emotion required in succession with rare artistic intelligence, tenderness, power and finish. Her enunciation, always an important element for satisfactory work, was clear and distinct, her voice being strong and resonant. She has the additional advantage of stature, figure and comely appearance. —*Phila. Press*, Jan. 23, 1899.

Camilie was presented at the Grand Avenue Theatre, last evening, to one of the largest and most appreciative audiences seen in that house this season. Much had been expected of Miss Rose Stahl as Camilie, and no one was disappointed. On the contrary she gave a most successful representation of the part of the Parisian coquette, portraying the character with a delicacy that gained for her the closest attention and frequent applause. In the scene where Camilie sacrifices her love for Armand Duval to save the honor of his

father, who pleaded for his son's release from infatuation for her, Miss Stahl's dramatic work was especially fine. Again, when the life of the heroine draws to a close, where she is on her death bed, the audience was deeply affected and spellbound. —*Phila. Inquirer*, Jan. 23, 1899.

Rose Stahl at the Grand Avenue Theatre, last night, admirably impersonated the noble hearted adventuress, who relinquishes her lover for the sake of his good name. Her own comprehension of the tragic role was perfect, her transitions from grave to gay being particularly natural and effective. After numerous curtain calls at the end of the fourth act she was forced to express her thanks. —*The North American*, Phila., Jan. 23, 1899.

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